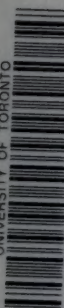


UNIVERSITY OF TORONTO



3 1761 01789803 2



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

807.52

11/10/08
11/10/08
11/10/08

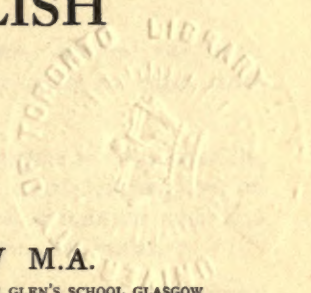
duca
Teach.

A PRACTICAL TRAINING IN ENGLISH

BY

H. A. KELLOW M.A.

HEAD OF THE ENGLISH DEPARTMENT ALLAN GLEN'S SCHOOL GLASGOW



D. C. HEATH & CO. PUBLISHERS

BOSTON NEW YORK CHICAGO

1912

125-146
20/11/12

A PRACTICAL TRAINING

IN ENGLISH



H. A. KERRON, M.A.

H. A. KERRON, M.A.

TURNBULL AND SPEARS, PRINTERS, EDINBURGH

PREFACE

THIS book is intended for those who have received the usual elementary grounding in English and are ready to begin more advanced work.

The lessons follow actual class-room practice as far as possible, and therefore may be regarded as a kind of casual teaching, but on a formal basis. By this method it is hoped to train the pupil into a certain routine proficiency without destroying his initiative.

The *Questions and Exercises* which follow the poems are designed to elucidate the text, to promote independent judgment on the part of the pupil, to prepare his mind for the subsequent matter, and, in some cases, to refresh his memory in regard to former lessons. The word *Composition* which forms the second heading is used in a very wide sense. It will be seen to embrace not only the usual exercises, definitions, etc., but also logical analysis and even a little elementary criticism, given by way of digression. The heading *Prosody* is self-explanatory. It should be stated that in the earlier lessons the metre has occasionally been regularised, but cautions against a too mechanical scansion are also provided. An attempt has been made to visualise certain stanza forms: but these diagrams are in nowise to be regarded as a substitute for the usual memorising of a sample stanza. In certain cases the broader metrical variations have been shown; and, although there are modulations of the voice which no symbols can represent, the teacher may use these diagrams as a basis for lessons on the finer gradations of stressing. The *Study of Words and Expressions*, it is hoped, will provide sufficient practice in derivation and will give a training in the minute observation of a particular passage. The Roots have all been taken from Skeat's *Etymological Dictionary*.

Many more exercises might have been devised. It is thought

that sufficient have been given to fix the required ideas and at the same time retain the interest of the pupil. Be this as it may, other exercises can easily be improvised from the additional poems. These have been printed generally as test pieces; but occasionally they serve also to break new ground.

Lessons on the growth of the English Language and Literature have been placed at intervals throughout the book, and, where possible, these have been correlated with each other and with the illustrative extracts preceding and following them. For this reason the archaic spelling has been retained in many poems. These latter range from Chaucer to Swinburne.

The Time Charts show not only the chronological sequence of the various authors but also the different departments of literature to which they gave their chief strength. Some of the charts, too, give at a glance the characteristics of any given period—whether it was a time of dialects, and so on.

For these charts and for other valuable assistance the writer is deeply indebted to Mr John Talman, M.A., one of the lecturers in History at the University of Glasgow. When properly used such charts are a splendid teaching instrument, and they are bound to add to the value of the book.

To Mr Theodore Watts-Dunton, the friend and literary executor of Swinburne, grateful acknowledgment is made for permission to print the extract from *Tristram of Lyonesse*, and to Messrs Ellis for a like courtesy in respect of Rossetti's poem *The Sea Limits*.

H. A. K.

CONTENTS

	PAGE
1. ORIGIN OF ENGLISH	9
2. <i>A Wish</i>	15
3. <i>A Green Cornfield</i>	21
4. <i>Earl March</i>	25
5. <i>The Pride of Youth</i>	30
6. NATIVE AND FOREIGN WORDS	35
7. <i>Winter</i>	40
8. <i>A Summer's Morning</i>	44
9. <i>Lament for Culloden</i>	50
10. <i>To the Cuckoo</i>	54
11. <i>Character of a Happy Life</i>	58
12. THE CELTS AND THE SCANDIANS	63
13. <i>Jock o' Hazeldean</i>	68
14. <i>Sweet and Sour</i>	73
15. <i>Instinct</i>	77
16. THE INFLUENCE OF LATIN : (1) THE ROMAN OCCUPATION	81
17. <i>Lord Ullin's Daughter</i>	85
18. <i>A Spring Morning</i>	91
19. <i>The Ploughman</i>	94
20. <i>The Scholar</i>	99
21. THE INFLUENCE OF LATIN : (2) INTRODUCTION OF CHRISTIANITY. EARLY LITERATURE	103
22. <i>Sir Galahad</i>	108
23. <i>Sir Arthur O'Kellyn</i>	116
24. <i>The Norman Baron</i>	121
25. THE INFLUENCE OF LATIN : (3) THE NORMAN CONQUEST	127
26. <i>The Quiet of Evening</i>	132
27. <i>Solitude</i>	136
28. <i>The Nightingale and the Glow-worm</i>	139
29. <i>Lucy Gray</i>	143

30.	HOW ÆNGLISC BECAME ENGLISH : THE DIALECTS	149
31.	<i>Theseus and the Minotaur</i>	155
32.	<i>Sir Patrick Spens</i>	162
33.	THE INFLUENCE OF LATIN : (4) THE REVIVAL OF LEARNING	170
34.	<i>Magic Music</i>	177
35.	<i>The Debate of the Fallen Angels</i>	181
36.	<i>The Swallow</i>	186
37.	THE INFLUENCE OF VARIOUS LANGUAGES UPON ENGLISH LITERATURE	193
38.	<i>The Skylark</i>	200
39.	THE INFLUENCE OF VARIOUS LANGUAGES UPON THE ENGLISH VOCABULARY	205
40.	<i>The Destruction of Sennacherib</i>	209
41.	<i>To a Skylark</i>	215
42.	<i>Elegy written in a Country Church-yard</i>	223
43.	THE INFLUENCE OF THE FRENCH REVOLUTION : ROMANTICISM	232
44.	<i>Descriptive Passages</i> (from Coleridge)	238
45.	From <i>The Deserted Village</i>	240
46.	<i>Home Thoughts, from Abroad</i>	241
47.	From <i>The Forsaken Merman</i>	242
48.	<i>Nature Painting</i> (from Keats)	243
49.	<i>The Sea-Limits</i>	245
50.	<i>On the Sea</i>	246
51.	<i>The Swimmer</i>	247
52.	<i>Shameful Death</i>	249
53.	THE SPREAD OF ENGLISH TO OTHER LANDS	251
54.	<i>The Storm</i>	257
55.	From <i>Snow-Bound</i>	258
56.	<i>A Happy Life</i>	259
57.	<i>Time and Love</i>	260
58.	<i>Nature</i>	261
59.	<i>The Chambered Nautilus</i>	262
	LIST OF AUTHORS ; OF ROOTS ; OF PREFIXES AND SUFFIXES	263
	GENERAL INDEX	269

A PRACTICAL TRAINING IN ENGLISH

I

ORIGIN OF ENGLISH

ABOUT the middle of the fifth century certain Germanic tribes left their homes on the low-lying shores of the North Sea, crossed over into Britain, drove the natives of that island to the mountainous districts, and set up kingdoms of their own in the conquered territory. No doubt there were many fierce battles, much ruthless slaughter, and perhaps even actual extermination, before the natives—who were called Celts—yielded up their land and the invasion thus became a settlement.. Except the names of the victorious bands, practically nothing has been recorded of these early wars. All the tribes were of the same descent, and, with slight differences, spoke a common tongue; but all did not land at precisely the same time nor at the same place. Their names and their order of arrival are :

THE JUTES, who probably came from Jutland about 449.

THE SAXONS, who came from the country between the Elbe and the Eider about 477.

THE ANGLES, who came from Schleswig-Holstein about 530.

While dwelling on the continent each tribe had occupied its own separate tract of land, and this arrangement was adhered to in Britain. The Jutes, the first comers, settled down in Kent, Hampshire, and the Isle of Wight. The Saxons colonised Sussex, Wessex, and Essex. The Angles, the last comers and most formidable in numbers, occupied a great stretch of the eastern seaboard from Norfolk to the Forth. This territory was

called after its owners, Engleland, Ængleland, or England. In course of time the name England came to betoken all the land ruled by *all three* tribes. Likewise the language spoken by all three tribes came to be known as Ænglisc, that is, the speech of the Angles. From Ænglisc the modern word "English" is derived.

But the language spoken so many centuries ago differed widely from that now current. For example, to present-day users of English the sense of the following collection of words is not easily apparent :

Thissa tida sibbe ƿnd smyltnesse nū monige on Northymbra theode ge æthele ge unæthele hī sylfe ƿnd heora bearn gynnath to mynstre ƿnd to Godes theowdōme swithor to sylanne, thonne hī synd to begangenne woruldlicne camphād.

Yet these are all Ænglisc words, their meaning in modern English being thus expressed :

At this time of peace and quiet many people of the Northumbrians, both nobility and commonality, prepare to give themselves and their children to the monastery and to God's service rather than to follow after worldly warfare.

In the course of time, so great has been the change that it is hard to believe that these two passages are written in the same language. But such is indeed the case; and the fact that the language now has an altered appearance can be largely explained from history. Although the first passage has been purposely selected to show dissimilarity, yet even in their Ænglisc form some words in it may be readily recognised; *e.g.* thissa = this, monige = many, ƿnd = and, to Godes = to God's, thonne = than. Moreover, in some sentences it is possible to recognise almost every Ænglisc word as a modern word; and thus the change may not be so great after all. For example, take the following passage from an old gospel :

Se déofol cwæth tó Criste : " Gif thú síe Godes sunu, cweth to thissum stánum thæt híc béon á-wende tó hláfum."

The next table, which is not nearly exhaustive, consists of words which have remained almost unaltered since their first recorded use; and therefore it demonstrates that so far as the ordinary vocabulary of the language is concerned Ænglisc and English are identical.

Table showing Identity

PARTS OF SPEECH.		PRESENT FORM.	EARLIER FORM, ABOUT 1400.	EARLIEST FORM, BEFORE 900.
Nouns	<i>Classes of Words.</i>			
	(a) Minerals (b) Food (c) Common animals (d) Parts of the body (e) Kindred (f) Emotions (g) Servant and house (h) Times and seasons (i) Natural occurrences (j) General ideas	stone bread horse heart father sorrow steward winter rain heap steam death	stone breed hors herte fader sorwe stiward winter reyn heap steam death	stan bread hors heort faeder sorg stiweard winter regn heap steam death
Adjectives	(a) Common qualities { (b) Colour (primary) { (c) General {	grim earnest black deaf young	grim ernest blak deef yong	grimm eorneſt blaec deaf yeong
Verbs	Most common actions {	fallen think seek stand bid	fallen think seke stand bidden	feallen thynčan secan standan biddan
Adverbs	(a) Direction (b) Time (c) Manner (d) Place	north ever fast hither	north ever fast hither	north (norþ) aefre faeste hider
Conjunctions		for and but	for and but	for and buton
Prepositions		betwixt at on	betwixe at on	betweox aet on
Pronouns		he that I	he that I	he thaet Ic

But it must not be thought that all the words now in use formed part of the original Ænglisc language. Thousands of new words have been added since the Jutes and Saxons and Angles made their settlements in Britain; some Ænglisc words have been altered almost beyond recognition, and many have dropped out of use altogether. The next table shows how greatly some words have changed their form.

Table showing Difference

PARTS OF SPEECH.	PRESENT FORM.	EARLIER FORM, ABOUT 1400.	EARLIEST FORM, BEFORE 900.
Nouns	lord burial groundsel shelter daisy lapwing wright youth (no longer found) lich (no longer found) turbine aerodrome	lord (hlaforð) burial groundswell sheldtrume dayesye lappewinke wrighte yuweth (died out earlier) lich (died out earlier) (not then invented) (not then invented)	hlað-weard byrgels gundeswilge scylðtruma daegeseage hleapwince wyrhta geogoth here (an army) lic (a corpse) hloth (robber band) (not then invented) (not then invented)
Adjectives	each either righteous	elch either rightwis	aeghwylc ahwaether rihtwis
Verbs	harry	harwen	hergian
Adverbs	ajar hence	achar hens	on cierre heonan
Conjunctions	though since as	thogh sithence also	theah sitthans ealswa
Prepositions	athwart	on thwert	on thweorh
Pronouns	myself they	mi-self thai	min-seolf hi

How to recognise Ænglisc words in Modern English

All words of Ænglisc origin now in English are called **Native** words, and those which have come into the language from any other source are called **Foreign** words. In an English dictionary the foreign words now largely outnumber the native words, but many of the foreign words are rarely used, and many are never used by the common people at all. The question then arises, How are the Ænglisc words to be recognised? It has been found that for the purpose of recognition all the native words can be grouped into two great divisions. These are (i) A group recognised by *grammatical form*, (ii) A group recognised according to *meaning*.

The first group includes all the words belonging to the following parts of speech:—**Pronouns, Prepositions, Conjunctions**; likewise all the auxiliary, defective, and strong **Verbs**, all the **Adverbs** of time and place, **Adjectives** of number and those of irregular comparison, and **Nouns** forming the plural by vowel change.

The exceptions in this group are very few:—

Prepositions and Conjunctions	. during, save, except, because.
Adjectives of Number	. . . second, million, dozen.
Adverbs of Time and Place	. . . presently, immediately.
Strong Verbs strive.

Definite rules cannot be given for determining the second group. It has been estimated that more than three-quarters of the words in ordinary daily use are of Ænglisc origin. Therefore the names of the most common and familiar things must be Native; and it has been found that many of these names can be arranged into classes, each containing words of kindred idea. For example, in the class called **Natural Occurrences** the words *sun, rain, frost, darkness, heat, storm, hill, stream, sea, tide*, etc., may be grouped. Words that can be arranged under the distinctive group-names mentioned in the first table are, as a rule, of *native* origin. But too much reliance must not be placed on this fact, for a few *foreign* words may be

included in each category. Thus, **Times and Seasons**: days of the week, *native*; months of the year, *foreign*.

Other important exceptions are :—

Minerals . . .	copper, marble, granite, gypsum, and the usual scientific names.
Food . . .	to boil, salmon, currant, beef, mutton, veal.
Common Animals, etc.	rabbit, spaniel, grouse, drake, cygnet, and the names of foreign animals.
Kindred . . .	uncle, aunt, nephew, niece.
Servant and House .	ceiling, lintel, storey, tile, nurse, butler.
Times and Seasons .	hour, minute, second, Autumn, January, etc.
Natural Occurrences.	air, planet, comet, eclipse, ray, plain, valley, river mountain.
Colours . . .	blue, violet, crimson, carmine, mauve.

- EXERCISES: 1. From the tables pick out words (*a*) that have kept their original form throughout; (*b*) that have changed during the middle period, but have since reverted to the older spelling; (*c*) that have had a gradual development from the oldest to the present form. If possible, give examples from all parts of speech.
- Write out a list of words connected with "motoring" or "aeroplaning" which you think are not of Ænglisc origin. Give a reason for this.
 - Arrange the following "Ænglisc" words into three appropriate classes: leg, arm, skin, year, joy, evening, week, hope, hate, Spring, bone, gloaming. Give a name to each class.
 - In the following poem pick out all the *native* words known as such from (*a*) their grammatical form, (*b*) their meaning.
 - Re-write in Modern English the sentence, "Se déofol cwæth," etc. (p. 10). *ā-wende* = turned; *hlafum* = loaves.
 - Make a table similar to that on p. 11, using the following: toll (a tax), toll, toll; word, word, word; qualm, qualm, cwealm; sick, seke, seoc; rest, rest, restan; do, do, don; by, by, bi; we, we, we; who, who, who; it, it, hit; quoth, quoth, cwæth.

II

A WISH

MINE bé a cót beside the hÍll ;
A bée-hive's húm shall sóothe my éar ;
A willowy broók that túrns a míll,
With mány a fáll shall línger néar.

The swállow, óft, benéath my tháthch
Shall twitter from her clay-built nest ;
Oft shall the pilgrim lift the latch,
And share my meal, a welcome guest.

Around my ivied porch shall spring
Each fragrant flower that drinks the dew ;
And Lucy, at her wheel, shall sing
In russet-gown and apron blue.

The village-church among the trees,
Where first our marriage vows were given ;
With merry peals shall swell the breeze
And point with taper spire to Heaven.

SAMUEL ROGERS (1763-1855).

1. Questions and Exercises

Where does the poet say that he would like to dwell? Why?
Consider the title—Does the poet wish for more things than one? Name some. Why is the poem called A Wish?
Give other suitable titles. How many human beings are

mentioned in the poem? Describe each. What other living creatures are mentioned? What trees and flowers? Give a suitable name under which the words *hill, brook, waterfall, dew, breeze* may be grouped. Consider the words *cot, mill, thatch, latch, porch, church*—under what name may they be grouped. Does the poem describe a real scene or an imaginary one? Give reasons. Write out a list of words which suggest pictures, *e.g.* *cot, hill, bees, etc.* Arrange under the following heads suitable words in the poem:—Scenery, Plant Life, Lower Animals, Human Beings, Buildings.

2. Composition : various Definitions

The two chief ways by which man communicates his thoughts to his fellows are (a) **Speech**, (b) **Writing**. A person learns to speak before he learns to write. By the aid of gesture or emphasis of the voice the speaker strives to express his ideas clearly, and if he does not succeed at the first attempt, it is not difficult for him to put his ideas into other words. The writer has no such advantage; he must make his meaning perfectly clear at the outset. He must know precisely *what* he is going to say, and *how* he shall say it.

The process of arranging thoughts in an orderly fashion—so that the meaning may be perfectly clear to the listener or the reader—is called **Composition**. Composition may be *Oral* or *Written*.

A necessary step in *Composition* is the placing together of **Words** so that they shall express *one* complete thought.

A complete thought expressed in words is called a **Sentence**.

Another essential is the arranging of the order in which *Sentences* themselves should be placed. Just as the *Words* eye, tongue, nose, ear, finger, arm, may all be classified under the group-name *Parts of the Body*—so *Sentences* dealing with the same idea may be arranged under a suitable group-name. Sentences so grouped form a **Paragraph**.

Paragraphs in their turn may be arranged in a certain order. The arrangement of the paragraphs is called a **Plan**.

Every piece of formal composition should have a definite plan. For example, if the subject "A Rural Scene" were given, the ideas contained in the first poem might be utilised after the following fashion :—

A RURAL SCENE

1st Group of Sentences	.	.	.	Introduction.
2nd " "	.	.	.	Scenery.
3rd " "	.	.	.	Plant Life.
4th " "	.	.	.	Lower Animals.
5th " "	.	.	.	Human Beings.
6th " "	.	.	.	Buildings.
7th " "	.	.	.	Conclusion.

There are thus seven groups of sentences or *Paragraphs*. Many different plans, and all equally correct, may be drawn up for the same subject. Most writers employ an introductory and a concluding paragraph. The *Introduction* should tell the reader what the writer is going to write about ; it prepares the reader's mind for what is going to follow. The *Conclusion* tells the reader what the writer's verdict is ; it sums up the statements made throughout the composition.

EXERCISE : Write a composition on "A Rural Scene," using seven paragraphs.

3. Prose and Poetry : Definitions

That kind of Composition which follows an orderly arrangement of Words, Sentences, and Paragraphs is called **Prose**. **Poetry** is another kind of Composition : in it the arrangement of the parts is much more complicated. Poetic composition must also have words and sentences, but the words have to be selected and arranged in such an order as to form **Verse** and at the same time preserve sense.

Now *Verse* depends upon sounds. Every word is a combination of distinct sounds. The word "hill" can be broken up into three

separate sounds, but for practical purposes these three sounds may be taken as combining to form *one* sound. In the same way the word "willow-y" may be taken as having only *three* sounds, willow-y. Any combination of sounds which, taken together, build up one separate sound, is called a **Syllable**. Thus "hill," being only one sound, is said to be a word of one syllable; "Pilgrim" is said to be a word of two syllables; and "willow-y" has three syllables. A word of one syllable is called a **Monosyllable**; of two, a **Disyllable**; of three, a **Trisyllable**; of more than three, a **Polysyllable**. When words have more than one syllable, one of these syllables generally receives special emphasis in speech. This emphasis is called **Stress**.

In the word willow-y the first syllable is more strongly *stressed* than the other two. The correct syllable on which to place the stress is shown by a little mark, thus ' , called a stress or accent mark. Words of the same number of syllables are not always stressed correspondingly. Thus in the following dissyllabic words,

a. chém-ist, sím-ply, pá-tient; *b.* ce-mént, sup-pórt, re-táin,
the stress or accent falls on the first syllable in the former, and on the second syllable in the latter group: so also with swallow and benéath.

Sometimes the words in a sentence vary in importance. In that case the important word is stressed in order to give it prominence. By simply changing the stress from one word to another, the whole meaning of a sentence may be altered.

It is upon *Stress* or *Accent* that the arrangement of words in a line of poetry largely depends. The poet usually tries to arrange the words so that the accented syllables recur at regular intervals. Then in each line he endeavours to put a fixed number of stresses. In this way a certain musical effect is produced.

EXERCISES: 1. Place accent marks on the following words:—perhaps, stupid, timid, instruments, combination, baron, chamber, hunter, terror-haunted, another, chapel, chapelle.

2. Accent all the dissyllables in "A Wish," (see page 15).

3. Stress in as many ways as you can :—One murder makes a villain ; millions
a hero !
4. Marks are placed on some of the lines of "A Wish." Place marks on the
others where you think the accents should fall. Count the stressed
syllables in each line. In the first line which word would you consider
wrongly stressed ?

Poetry has thus an arrangement of accents within each line ; but in addition there is often—but not always—an arrangement of the lines themselves. In the preceding poem the last word in the first line is "hill" and the last word in the third line "mill" ; the final words in the second and fourth lines are "ear" and "near" respectively. *Hill—mill* have almost the same sound, the slight difference being caused by the consonants at the beginning, namely, *h* and *m*. Words or syllables which, but for the initial consonant, would be alike in sound are said to **rhyme**.

EXERCISE : Arrange in pairs all the "rhymes" in the poem and note their order in each group of four lines.

4. Study of Words and Expressions : *Definitions*

Words which are commonly used in poetry and but rarely found in prose are sometimes called **Poetic Words**. Thus, in the poem, the words "cot," "oft," and "pilgrim" are poetic words, because in ordinary speech the words "cottage," "often," and "traveller" would be preferred.

This little poem contains also some **Compound Words**. These are words which have been formed by uniting *two separate* words. Real compound words should be written without a hyphen : thus, blackbird, waterfall ; but sometimes a hyphen is used. The two words forming a compound may belong to different parts of speech. Thus in the words, beehive, marriage-vows, village-church, a *noun* is joined to a *noun*, but in the word "clay-built" a *noun* is joined to a *verb*.

Frequently it is possible to split up a word in such a way that when certain parts are removed *one* separate word remains. The parts removed do not form separate words and cannot exist by themselves.

Such words are not Compound words, but are called **Derivatives**,
e.g. manly = man + ly.

Thus also :—

willowy—remove the *ending* “y”—*willow* remains.

welcome—remove the *beginning* “wel”—*come* remains.

ivied—remove the *ending* “ed”—*ivi(y)* remains.

Words may be thus *altered* in meaning by the addition of a *beginning* or an *ending*. These additions, called little parts or **Particles**, when used as beginnings are termed **Prefixes**, and when used as endings, **Suffixes**.

That part of the word which receives the additions is called the **Root**. If it requires to be slightly altered to receive the particle it is called a **Stem**. Examples : Come is a Root ; ivi, a Stem.

The suffixes “y” and “ed” have the effect of making nouns into adjectives. They are therefore called *adjective-forming* or *adjectival* suffixes.

Of course some nouns may be used as adjectives without the addition of a suffix : e.g. “And point with *taper* spire to Heaven.”

EXERCISES : Say which of the following are derivatives and which compound words : bespeak, goodness, highland, racehorse, manliness, falsehood, action, Suffolk (South folk), unhappy, blackguard, oppress, grindstone, railway, blackbird, batsman, remarkable, underhand.

Make nouns from the following adjectives ending in *y* : bushy, cosy, feathery, greasy, guilty, hilly, healthy, rocky, stormy, smoky, seamy, trusty, woolly, worthy.

By supplying nouns show that the following words with ending *ed* may be used as adjectives : Example, an *interested* spectator ; wretched, ivied, wasted, lettered, landed, gifted, plighted, ragged, interested.

III

A GREEN CORNFIELD

THE éarth was gréen, the ský was blúe :
I saw and heard one sunny morn.
A skylark hung between the two,
A singing speck above the corn ;

A stage below, in gay accord,
White butterflies danced on the wing,
And still the singing skylark soared
And silent sank and soared to sing.

The cornfield stretched a tender green
To right and left beside my walks ;
I knew he had a nest unseen
Somewhere among the million stalks :

And as I paused to hear his song,
While swift the sunny moments slid,
Perhaps his mate sat listening long,
And listened longer than I did.

CHRISTINA ROSSETTI (1830-1894).

1. Questions and Exercises

Give alternative titles for the poem. Explain the phrases "between the two," "a stage below," "in gay accord." Was there a path through the field? Give reasons for the answer. What was the season of the year? Give, from the poem, four reasons for the answer. Write out a list of

words of pictorial quality. Give examples of lines containing words commencing with the same letter. Write out a list of words of native origin occurring in the last four lines.

2. Composition: *the Summary*

This poem, like the preceding selection, deals with nature. Both are descriptions of country scenery, and therefore may be called **descriptive** poems. They are really pictures in words, and should therefore have many words of pictorial quality. But the first poem describes a more general aspect of the country-side than the second one does. The various details of the landscape—the hill, the brook, the trees and flowers, the birds and bees, the cottage and the mill, the village and the church—all suggest pictures to the mind's eye. The second poem, however, deals only with a particular occurrence—the lark singing above the corn—and therefore has fewer separate words of pictorial quality. These words are used time and again, with the result that the same statement is repeated in a slightly different form. The fact that the skylark was singing is mentioned four times (*singing* speck, *singing* skylark, soared to *sing*, hear his *song*); that he was heard, three times; that there was a cornfield, at least twice; that it was sunny, twice; and that the earth was green, twice. The frequent repetition impresses the scene more firmly on the mind, and the recurrence of the same musical sound delights the ear.

Repetition is characteristic of poetry. In prose, however, it is not always desirable to say the same thing over and over again. Frequently a statement of the chief points in a passage is wanted in the simplest and shortest form. This short statement is called a **Summary** or an **Abstract**. The process of summarising is a valuable training in distinguishing the important from the unimportant.

To make a Summary of any passage it is necessary, first, to note down the chief points; and second, to knit together these, without

elaboration. The essential facts in "A Green Cornfield" are :—
poetess—sunny morn—skylark—corn—butterflies—nest—mate—
listening. These may be combined thus :—

One *sunny morning*, while *butterflies* danced on the wing, the *poetess* saw and heard a *lark* singing above the young *corn*. She knew that he must have his *nest* close by the path, and she thought that his *mate* would *listen* to his song even longer than the *poetess* herself would.

3. Rhyme and Accent

In verse, words with the same initial letter often are made to follow each other closely. This is called **Alliteration**, *e.g.* And silent **sank** and soared to sing.

EXERCISES: Give examples of alliteration. Accent the poem where unmarked. Group together the rhymes. How many rhymes in each four lines? How many stressed syllables in each line? How many weakly accented syllables? "White butterflies danced on the wing"; put marks where the stress falls in ordinary reading; compare with l. 1.

In this poem there are four groups of lines, each containing two rhymes, and the rhymes in each separate group are arranged alternately. All the groups of lines are built on the same plan.

A group of lines adjusted to each other on a definite plan is called a **Stanza**.

A Stanza is an arrangement of lines; and a line is an arrangement of accents. This may be shown thus :—

The eárh	was gréen,	the ský	was blúe :	1
I sáw	and héard	one sún	-ny mórn	2
A ský	-lark háng	betweén	the twó	3
A síng	-ing spéck	abóve	the córn.	4

There are four stressed and four weakly accented syllables in each line and each stressed syllable is preceded by a weak accent. When

a line is divided off so that each division has the same arrangement of accents then these divisions are called *feet*. In every division or **Foot** there is always one stress and no more.

EXERCISE : Divide all the other stanzas so as to show (a) the rhyme arrangement, (b) the accent arrangement.

Study of Words and Expressions

<i>Poetic Words</i>	morn.
<i>Compound Word</i>	somewhere = adjective + adverb.
<i>Prefixes</i>	unseen. un = not.
<i>Suffixes</i>	singing, ing, denoting pres. part. of verb.
	danced, ed or d, denoting past tense or past part. of verb.
	longer, er, sign of the comparative of an adjective.
	silent, ent. Adjectival suffix.

EXERCISES : Give words from the poem illustrating suffixes and prefixes previously learnt.

Write out a list of words of native origin. Give reasons for your choice.

Show that past participles with suffix *ed* or *d* may be used also as adjectives (v. p. 20).

What end-letter occurs in each of the following words? bold, cold, dead, naked, bread, head, brood. In which of these words do you think the end-letter is really a suffix?

IV

EARL MARCH

EARL MARCH look'd ón his dýing child,
And, smít with griéf to víew her—
The youth, he cried, whom Í exiled
Shall bé restóred to woo her.

She's at the window many an hour
His coming to discover :
And he look'd up to Ellen's bower
And she look'd on her lover.

But ah ! so pale, he knew her not,
Though her smile on him was dwelling—
And am I then forgot—forgot ?
It broke the heart of Ellen.

In vain he weeps, in vain he sighs,
Her cheek is cold as ashes ;
Nor love's own kiss shall wake those eyes
To lift their silken lashes.

THOMAS CAMPBELL (1777-1844).

1. Questions and Exercises

How many characters are mentioned in this poem ? Name them.
What was the cause of Ellen's illness ? Who wept and
sighed in vain ? What broke the heart of Ellen ? Give
two instances of direct speech in the poem. Who were the

speakers? Suggest a title for the poem. How many stanzas in the poem? Give examples of repetition.

2. Composition : *the Narrative*

It has been shown that poetry may be descriptive : the previous poems have been detailed descriptions, nothing necessary for the clear portrayal of the scene being omitted. This poem, however, is not a *description* but a *narration*. A poem which narrates a story is called a **narrative poem**.

Narrative composition ought to be easy, for nearly every one can tell a story. But a story may be narrated in many ways and there are good story tellers and bad story tellers. The good story teller *relates events in the order of their occurrence* and shows clearly *how each is connected with the other*; he *avoids minor details* and *gives prominence to the main points* which have a bearing on the conclusion; he knows *where to end the story*. The speaker can give animation to a narrative by the play of voice and gesture, but the writer must rely only on his skilful selection and arrangement of the facts.

Notice how Campbell relates the story of Ellen. First, he introduces the various *characters*, the Earl, the youth, the maiden, and shows that each has a part to play in the story. The next stanza gives prominence to Ellen's *longing for her lover* and to *their meeting* at last. Then follows the important fact that the youth did *not recognise* Ellen. Lastly, the *consequences of this non-recognition* are dwelt upon.

It would have been quite easy to introduce minor details into the story, but the poet has skilfully withheld them. The central fact is the death of Ellen, and additional explanations would only obscure it. Therefore the catastrophe itself is fully described and, although the circumstances leading up to it are not told exactly, just enough is hinted at to make the story thoroughly understood. It is easy to bridge over any gap that exists. By withholding certain particulars

which do not affect the main issue the poet really stimulates the imagination of the reader, who is thus enabled to fill in the details according as his own fancy dictates.

QUESTIONS AND EXERCISES: The following questions are mostly unanswered by the poet. After having considered them, build up a detailed (imaginary) description of the youth—give his birth, rank, age, appearance, etc.

What was the youth's name? Was his place of exile far off? Did he really love Ellen? Did he know of her illness? How would he receive the news? When Earl March saw that Ellen was pining what did he do? Did he realise Ellen's grave condition? Did the youth realise it? Did Ellen really die suddenly? Was the youth to blame? Was Earl March to blame? Why did Earl March dislike the youth?

1. Write out in prose form any instances of direct speech,—using quotation marks.
2. Between the first and the second stanza there is a gap in the story—write a paragraph explaining what Earl March did.
3. Expand the story of the poem, using some of the additional ideas gained from the above questions.

3. Rhyme and Accent

When a line is divided off into *feet* it is said to be scanned: the dividing of a line into feet is therefore called **Scansion**.

The following is the scansion of the first stanza:—

Earl Má'rch look'd ón his dý -ing chíld	
And, smít with griéf to víew her (—)	
The yóuth he criéd whom Í exíled	
Shall bé restóred to woo her (—).	

How many stressed syllables in each line? How many feet in each line? How many weak syllables in each line?

The regular recurrence of stress or accent at certain intervals is called **Metre** (Gr. *metron*, a measure). It has been said that in every foot there is one strong stress and no more: therefore, if there

are four strong stresses in a line there are four feet in that line ; if three stresses, three feet, and so on. Lines receive names according to the number of stresses or feet which they contain. Thus when a line has four strong stresses it is called **Tetrameter** (Gr. *tetra*, four ; *metron*, a measure). When a line has three of these stresses it is called **Trimeter**. For example, in the first stanza, the line—

| Earl Márch | look'd ón | his dy' | -ing child |

is Tetrameter, and the line

| And, smít | with griéf | to víew | her (——) |

is Trimeter, because there are four and three strong stresses respectively.

When a line has a weak syllable beyond the last foot it is said to be *Excessive*.

EXERCISES : Give examples of *Tetrameter* and of *Trimeter Excessive* lines from the last two stanzas. Scan each line. By means of letters or figures show the order of the rhymes in each stanza. What is the order of the rhymes? Arrange all the rhymes of the second and fourth lines of every stanza in pairs, thus :—ashes, lashes. Over how many syllables does the rhyme extend ?

Where would you place the stress marks in the fourth line in order to secure emphasis ?

When Rhymes extend over two syllables, they are called **Double**, or *Feminine*, or *Weak*.

4. Study of Words and Phrases

Poetic Word bower.

Compound Words Are there any ?

Prefixes ex — exiled — out.

re — restored — back.

dis — discover — apart, away.

for — forgot — intensive prefix = making the stem have a stronger meaning.

<i>Suffixes</i>	en — silken	— adjectival.
	er — lover	— noun forming, denoting “one who.”
	es — ashes	— plural ending.
	's — Ellen's	— possessive case ending.
	s — weeps	— showing 3rd sing. present tense of verb.

EXERCISES: In this poem there are not many poetic words, but there is a poetic order of words. Point out any words so arranged, and re-write them in ordinary prose order.

Make out a list of other words showing prefixes and suffixes.

Give words of native origin in the poem. Give reasons.

Use the word *out* in the explanation of the following words: extinguish (to quench *out*), explore (to search *out*), exalt, excavation, except, excision, exclaim, excursion, exhale, exit, expand, expel, export, extort, extract.

Similarly show the force of the prefix *re* in recede (to go *back*), remand (to send an accused person *back* to await trial), recall, recant, recline, recoil, recumbent, recur, reform, refund, report, reserve, response, retaliation.

Similarly show the force of the prefix *dis* in disclose (to close *apart*, *i.e.* to uncloset), disease (away from ease, *i.e.* want of ease), disconsolate, discriminate, disgorge (gorge = throat), disgrace, dislocate, dismiss, dispel, disperse, dispute, disruption, dissent, distend, distort.

Similarly show the force of the suffix *er* (*ar*, *or*) in singer (*one who sings*), beggar, tailor, lawyer, liar, miller, player, baker, sailor, tinker (*one who tinkers*, *i.e.* makes a tinkling sound in the mending of metal pots).

Explain following words: golden (adjective from gold, *made of* gold), wooden, earthen, silvern, brazen, silken, flaxen, waxen.

Write down the singular of the following plural forms, and note the plural endings in each case: churches, hands, stones, taxes, armies, ladies, days, keys, potatoes, heroes, mementos, pianos, folios, safes, proofs.

V

THE PRIDE OF YOUTH

PROUD Máisie is ín the wood,
 Wáking so éarly ;
 Sweet Robin sits ón the bush,
 Sínging so rárely.

“Téll me, thou bónny bird,
 Whén shall I márry me ?”
 —“Whén six braw géntlemen
 Kírkward shall cárry ye.”

“Whó makes the brídál bed,
 Bírdie say trúly ?”
 —“The gráy-headed séxton
 That délves the gráve dúly.

The glówworm o'er gráve and stone
 Sháll light thee stéady ;
 The ówl from the stééple sing,
 ‘Wélcome, proud lády.’”

SIR WALTER SCOTT (1771-1832).

1. Questions and Exercises

Who is an example of youthful pride in the poem? Is this person beautiful? Quote in support of your view. What proverb does the poem illustrate? How many speakers are there? Name them. Which speaks the first four lines? Who speaks these? What name would be given to these four lines regarded as a division of a composition? Gather together all the words that suggest pictures. What human beings does Robin mention? What other living things? When is the glowworm seen? When the owl? Does the poet tell a story or give a description?

2. Composition : *Condensation and Expansion : Plan of the Poem*

Sometimes a poet has a very brief story to tell, so brief that the main statement of the whole poem might be expressed in a single sentence. For example, the story of Maisie might be condensed thus :—"Proud Maisie, little knowing that she was soon to die, was wondering when her marriage would take place."

When a passage is summarised to such an extent that only its general sense remains, then it is said to be *condensed*, and the process is called *condensation*.

Just as it is possible to build up an essay from a plan, so it is possible to build up a poem from a single statement. In this poem Sir Walter Scott builds upon the simple idea expressed above, and *expands* it. He imagines a conversation between Maisie and a robin. He makes it take place in a wood early in the morning, when the robin was singing in a bush. The robin describes the funeral preparations; how the sexton is digging the grave; how the corpse will be borne by six braw gentlemen; how the body will be left to the company of the owl and the glowworm.

This process of starting with a simple idea and gradually adding detail after detail is called **Expansion**. It is the opposite of **Condensation**.

A conversation between two persons in which questions and answers frequently occur is called a **Dialogue**. In this poem there is a dialogue between Maisie and the robin, the first stanza serving as the *introduction*. The poem is therefore divided into two parts, thus:—

A. The Introduction.		1st stanza.
B. The Dialogue.	Maisie's question.	} 2nd stanza.
	The robin's answer.	
	Maisie's question.	} 3rd stanza.
	The robin's answer.	
	The robin's answer continued.	} 4th stanza.

The effect of the dialogue-form of the story is to give reality to the scene. The reader's interest is aroused, and his attention fixed. Bit by bit, as the dialogue proceeds, he comes to understand that Maisie, in the pride and beauty of youth, has gone forth full of joyous hopes to meet an unseen destiny, which is about to overwhelm her. This sudden and startling change of fortune gives the story what is called **Dramatic Effect**. The dramatic effect is heightened and increased by the *manner* of the robin's replies. He answers the lady's questions almost in the affirmative, but immediately adds some particulars which change the whole meaning: "Shall I be led to church soon?"—"Yes, when six braw gentlemen carry you thither." "Is a bridal bed being prepared for me?"—"Yes, by the sexton in the churchyard." Maisie is perhaps appalled now, but the bird anticipates a further question she had intended to ask—whether there should be song and lights at the evening festival. "Lights? Yes, those of the glowworms among the tombs; and for songs, the hooting of owls from the steeple." This manner of imparting bitter tidings in the guise of good news is called **irony**.

EXERCISE: Make a little prose dialogue between, say, a robin, a wren, and an owl, about Maisie. Instead of death, make them forecast her approaching marriage and promise her all happiness.

3. Rhyme and Accent

When a line of poetry has only two stressed syllables its measure is said to be **Dimeter**. "The Pride of Youth" is written in an irregular metre, where there are many weakly-accented syllables, but for all that it is an example of Dimeter, because there are only two strong stresses in each line. Thus—

Tél' me, thou bónnie bird,
 Whén shall I márry me?
 —Whén six braw géntlemen
 Kírkward shall cárry ye.

When a line contains only one stressed syllable its measure is **Monometer**. This kind of metre seldom occurs.

In the previous poems the stress has almost always fallen on syllables that would naturally be accented in ordinary speech, e.g. dýing, exíled, díscóver, sínging, skýlark, pílgim, frágrant. But occasionally, in order to preserve the regular beat of the verse, a word has had to be stressed contrary to custom. Thus the ordinary accentuation of *somewhere* is *sóme'where*; but in the line

"Somewhere amóng the míllion stálks,"

the second syllable is stressed. For the same reason unimportant words, which in ordinary speech are seldom emphasised, are often accented in verse. Thus—

"Proud Maisie is *ín* the wood";
 "Sweet Robin sits *ón* the bush."

In reading such lines it is well not to give these unimportant words too much voice-emphasis.

EXERCISES : Write out the name of the metre when a verse has 1, 2, 3, 4 stressed syllables respectively.

Name the lines in the poem which have most weak accents.

Write out in pairs the double rhymes in the poem.

4. Study of Words and Expressions

Poetic Words o'er, thee, ye, thou.

Compound Words gentlemen : adjct. + noun. grey-headed, adjct. + adjct.
glow-worm : verb + noun.

Prefixes Name any.

Suffixes ie — Maisie — ie, Diminutive.

ly — early — ly, adverbial suffix.

ward — kirkward — ward, „

A Diminutive is a particle denoting smallness.

EXERCISES : Give another example of a Diminutive.

Write out a list of Compound words already given, and show from what parts of speech these words are formed.

Give examples of the following suffixes, -al, -y, -ly, -ing.

VI

NATIVE AND FOREIGN WORDS

IT has been shown already that in spite of their changes in Structure and Spelling many words can boast a direct English descent from the earliest times through a middle period to the present day. Some idea of the character and prevalence of these words has been gained: all the link-words—articles, prepositions, conjunctions—are English; the names of the most common and familiar things are English; the words which occur in speech over and over again, and without which it would be almost impossible to frame a single sentence, are all English. Indeed, it can be proved that quite three-fourths of the words used by the educated Briton in his every-day speech are of native origin. It is easy to write sentences containing no foreign words; it is difficult to write even one sentence containing no native words.

It would appear from this latter fact that the native words must largely outnumber those of foreign origin. But the very opposite is the case. The actual *vocabulary*, *i.e.* the whole stock of words in the language, has only a third of its contents native; the remainder is foreign. The reason for the discrepancy is that in a Dictionary each word occurs only once, whereas in speech the same word may recur time and again.

Since there is such a large proportion of foreign words incorporated in the English language, it is desirable to inquire when and how such words entered English speech and by what means they may be recognised.

How Foreign Words may be recognised

The best way of recognising a foreign word is from its Root. A *Root* may be defined as a word *in its simplest form*. It may be discovered by stripping off all prefixes and suffixes; this operation leaves the *Stem*. The Stem is the Root prepared to receive the prefixes and the suffixes. For example, in the word *extenuate*, *ex* is the *prefix*, *ate* is the *suffix*, *tenu* is the *stem*, and *TEN* is the *Root*.

From one root very many words can be built up. The following words are all formed from the root *VERT* (the idea of *turning*): *adverse*, *advert*, *advertise*, *avert*, *controversy*, *converse*, *convert*, *divers*, *diverse*, *divert*, *divorce*, *inverse*, *invert*, *obverse*, *pervert*, *prose*, *reverse*, *revert*, *subvert*, *transverse*, *traverse*, *verse*, *versify*, *version*, *vertebra*, *vertex*, *vertigo*, *vortex*.

The root *vert* is foreign, and being of Latin origin is therefore called a **Latin Root**.

Similarly from the **Greek Root** *GRAPH* (idea of *writing*) many words can be derived: *autograph*, *digraph*, *lithograph*, *paragraph*, *phonograph*, *photograph*, *biography* (and many others in *-graphy*), *graphic*, *graft*, *anagram*, *diagram*, *epigram*, *glamour*, *grammar*, *grammatical*, *programme*, *telegram*.

There are at least three hundred thousand words in a good dictionary, and it has been calculated that all these words have been built up from less than five hundred Roots. It is obvious, therefore, that a knowledge of *Roots* is the key to this great storehouse of words, not only in regard to their structure but also in regard to their meaning.

The process of word-building may be pictorially represented as a tree with many branches, but still capable of further growth.

The relationship existing between Root, Stem, Prefixes, and Suffixes may also be shown graphically as under :—

2nd Prefix.	1st Prefix.	Root & Stem.	1st Suffix.	2nd Suffix.	3rd Suffix.
in	con	vert	ible		
in	con	vert	ibil	ity	
	e	rad ic	abil	ity	
	dis	put	at	ious	ness
dis	pro	por t	ion	able	ness

The Introduction and Growth of Foreign Words

More than half of the words in English are of Latin origin, and it is interesting to study how they were transplanted into English soil, and how they flourished there and in some instances even changed their character and meaning under the stimulus of their new habitat. It was in the earlier periods of the English language that foreign roots were brought in ; but it took a long time before they gained a firm hold, for a forest of words is not produced quickly. The three main periods in the development of English have already been indicated, and it is convenient to regard the first two of these, from the point of view of foreign words, as the times of *introduction* and *growth* respectively. The main features during the three stages of progress are shown below, and afterwards the reasons for thus clearly marking off these stages will become apparent.

1st Period, 450-1100. Old English (Ænglisc).	2nd Period, 1100-1500. Middle English.	3rd Period, from 1500. Modern English.
(i) English words . . . Native.	(i) More Foreign words introduced.	(i) More Foreign words <i>introduced.</i>
(ii) <i>Introduction</i> of Foreign words.	(ii) <i>Growth</i> of Foreign words.	(ii) Some Foreign and a few Native die.
(iii) English words supreme.	(iii) Native struggle against Foreign.	(iii) Language fixed.
	(iv) Changes in both Foreign and Native words.	

As each language has its own prefixes and suffixes, it follows that the particles found in English vary in origin. As a rule the different parts of a single word—Root, Prefix, Suffix—are derived from the same language ; but there are exceptions. Thus an Ænglisc prefix or suffix may be attached to a Latin root, and *vice versa* : peaceful, Lat. + Æng. ; bondage, Æng. + Lat. ; overturn, Æng. + Lat.

Words of which the parts come from different languages are called Hybrids.

EXERCISES : 1. Give examples of hybrids.

2. Show all the prefixes and suffixes which may be added to the root “vert.”
3. Construct a tree showing the following, and other, words from

Latin—Ponere (Posit), *to place* : Exposed, apposite, component, composite, composition, compound, deponent, deposit, disposition, exposition, imposition, interposition, juxtaposition, opponent, opposite, postpone, supposition, transposition.

4. In the above list of words separate the prefixes and suffixes from the stem or root.

VII

WINTER

WHEN icicles hang by the wall,
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail ;
When blood is nipt, and ways be foul,
Then nightly sings the staring owl,
To-whit ! Tu-whoo ! a merry note !
While greasy Joan doth keel the pot.

When áll about the wínd doth blów,
And coughing drowns the parson's saw ;
And birds sit brooding in the snow,
And Marian's nose looks red and raw ;
When roasted crabs hiss in the bowl—
Then nightly sings the staring owl,
To-whit ! Tu-whoo ! a merry note !
While greasy Joan doth keel the pot.
WILLIAM SHAKESPEARE (1564-1616),
from *Love's Labour's Lost*.

keel=stir, saw=saying, crabs=crab-apples.

1. Questions and Exercises

Name the five characters mentioned in the poem. Why is the owl called the "staring owl"? What is the cry of the owl? Mention birds known by their cry. Why does Tom bear

logs into the hall? What is the hall? Why is the owl merry when the other birds sit brooding in the snow? Has the owl a good coat of feathers? What is the meaning of "brooding," "ways be foul," "blows his nail," "coughing drowns the parson's saw," "blood is nipt." Write out from the poem a list of words or phrases suggesting "cold." Why is the title of the poem appropriate? Is the poem humorous or sad? Is it rich in words of pictorial quality? Give examples. Does the poem tell a story or is it merely descriptive? Was Joan a thin person? Was she slovenly? Is the poem a picture of town life or of country life?

2. Composition : *Quotations*

The study of poetry is an aid to prose composition in many ways. The wisest thoughts of the ages are found enshrined in verse. Sometimes when a writer wishes to state a thought he uses the same form of words by which it has previously been expressed. When he does so he is said to *quote*, and the words used form a *quotation*. Quotations are used to illustrate a point, to focus attention, and, generally, to make the meaning more clear. Shakespeare's description of winter is a poem from which quotations might be taken to illustrate certain aspects of that season. Of course it is not a full account of winter; the poet treats it in a half-humorous manner—"Marian's nose is red and raw"; but he does not speak from the point of view of poor Marian.

Nevertheless, if "Winter" were set as a theme the poem would suggest some ideas of the effect of winter on different people. The following plan is based on a more comprehensive treatment of the subject, but paragraphs *two* and *three* might be illustrated by quotations from the poem.

- I. *Introduction*.—At what time of year winter occurs—how long it lasts.
- II. *General characteristics*.—The weather in winter—rain, frost, icicles, snow, winds, storms.

III. *Effect on people and occupations*.—Depends on kind of weather—

(a) If severe, then "blood is nipt," "red noses," "ways be foul," coughing in church, sometimes many deaths.

(b) Outdoor workers cannot follow employment—roads blocked—trains and cars stopped—commerce affected.

IV. *Winter sports*—(a) *outdoor*. Skating, sliding, curling, tobogganning, snowballing.

(b) *indoor*. Reading, billiards, cards.

V. *Conclusion*.—Winter inevitable—has its advantages and disadvantages.

EXERCISES : 1. Write a paragraph on the owl.

2. Write a composition on winter, following above plan and using quotations from the poem. Keep all paragraphs distinct.

3. **Rhyme, Accent, etc.**—One characteristic of poetry is *repetition*. This may take many forms. The same idea may be repeated in different words, as is exemplified in Christina Rossetti's poem, "A Green Cornfield." Frequently, however, there is a repetition of the same words, phrases, and even lines.

When there is a regular recurrence of the same line or lines, and especially at the close of each stanza, such repeated lines constitute a **Refrain** or *Burden*.

EXERCISES : How many strong stresses in each line? How many feet in the line? What is the name of the metre? What is the rhyme arrangement in each stanza? How many separate rhymes are there in the whole poem? How many lines are there in the refrain? Scan the last two lines. Should the word "Joan" be sounded as a monosyllable or a disyllable? Give a reason for the answer. Give examples of alliteration.

4. Study of Words and Expressions

Poetic Words be(foul), doth.

Compound Words shepherd = sheep + herd—noun + noun.
into = in + to—preposition + preposition.

Obsolete Words keel = stir.

Words which have fallen out of use are called Obsolete.

Archaic Words saw = wise saying.

Words which were once commonly used but are now only rarely used are termed Archaic.

Prefixes

How many prefixes are there?

Suffixes-en, *frozen*, past participial ending of the strong verb.
(Æ.)t, *nip^t*, past participial ending of the weak verb. (Æ.)th, *doth*, verbal, showing the 3rd sing. pres. tense.
(Æ.)ly, *nightly*, adverbial. (Æ.)

Note.—The origin of prefixes, suffixes, etc., is shown by Æ. = Ænglisc and L. = Latin.

Diction.—This is the general name to describe the various kinds of words used in any particular passage, *e.g.* “archaic diction,” “poetic diction,” etc.

EXERCISES: 1. Give examples of other words having prefixes or suffixes already known.

2. Select six words and divide each so as to show prefix or suffix (or both) and stem or root.
3. What words are of foreign origin?
4. Give examples of the use of the archaic word *saw*, and write sentences showing the modern word in two senses.

VIII

A SUMMER'S MORNING

HARK ! hark ! the watchful Chanticleer
Tells us the day's bright harbinger
Peeps o'er the eastern hills to awe
And warn Night's sovereign to withdraw.

Now doors and windows are unbarred,
Each-where are cheerful voices heard,
And round about "Good-morrows" fly,
As if Day taught Humanity.

Now through the morning doors behold
Phœbus arrayed in burning gold,
Lashing his fiery steeds, displays
His warm and all-enlightening rays.

The traveller now leaves his inn
A new day's journey to begin,
As he would post it with the day,
And, early rising, makes good way.

The fore-horse jingles on the road,
The waggoner lugs on his load,
The field with busy people sings,
With various cries the city rings.

The world is now a busy swarm,
All doing good or doing harm ;
But let's take heed our acts be true,
For Heaven's eye sees all we do.

CHARLES COTTON (1630-1687).

1. Questions and Exercises

What meaning must be given to the following expressions in the poem :—chanticleer, harbinger, Night's sovereign, Phœbus, fiery steeds? Which two persons are early astir in the morning? Name words of pictorial quality. Does the poem describe action? Which stanza or stanzas portray most action? Has this poem an Introduction and a Conclusion which would be suitable for a prose composition? If so, what lines constitute the Introduction and the Conclusion respectively? Which stanza has most poetic words or the most poetic order of words? Give reasons for the choice. Which stanza is nearest prose, either in the order of the words or in the style of words? Which lines are no longer appropriate? What would bring the illustration up to date? Has this poem any locale—town or country? Would it be right to call this a descriptive poem? If you think this is a descriptive poem, in what respects does it differ from "Winter"? Is the poem written in the present tense or in the past tense?

2. Composition : *Prose and Poetry: Paraphrasing*

Composition has been defined as the process of arranging thoughts in an orderly fashion so that the meaning may be perfectly clear. Since thought may be expressed either in prose or in verse, it follows that composition is of two kinds: prose-composition and verse-composition. *Prose* is that kind in which words are arranged as in the natural order of speech: *Verse* is that kind in which words are arranged according to metre.

Prose and Verse thus differ in *form*.

The *Form*—the outward appearance and arrangement—of prose is seen in the Sentence and the Paragraph. Verse has sentences and occasionally also paragraphs; but its *form* is shown chiefly by the Line and usually also by Rhyme and the Stanza.

Verse, that differs from prose not only in *form* but also in *diction* and in *feeling*, is called **Poetry**.

The poems studied hitherto have exemplified many characteristics—of form, diction and feeling—peculiar to poetry. The poet is compelled to arrange his words in accordance with the metre he employs. He must select some words for the purposes of rhyme. The writer of prose is not so trammelled, and therefore one great difference between prose and poetry, is to be found in the *order and arrangement* of the words. The language of poetry is also marked by the deliberate *omission* of certain prosaic phrases, by the use of special *poetic words* and by a preference for *archaic words*. Many artifices, designed either to give pleasure to the ear or to produce a distinct mental effect—as, for example, the use of *repetition*—are frequently employed in poetry, and rarely, if ever, employed in prose. Then as regards the *manner* or *feeling* of poetry, as a rule, prose does not make the same appeal to the imagination and the emotions.

Since poetic composition is written under all these limitations, it is not easy to turn prose into poetry, and for the same reason the latter is sometimes more difficult to understand. But the mere meaning of a passage may often be made more clear by changing the order and arrangement of the words or by employing other words to express the same ideas. That is to say, the sense of a passage may be more apparent when the words are arranged in prose form. When a piece of composition, either prose or verse, is re-written in different words, but so as to preserve the original meaning, it is said to be *paraphrased*.

Paraphrasing (Gk. *para*, beside : *phrasis*, a speaking) is a process which tests intelligence, vocabulary, power of expression, and knowledge of the rules of composition. The passage to be paraphrased must be understood. The *first* step, therefore, is to get the general sense of the passage. This general sense may be briefly recorded by the process of *summarising* or *condensation*. The next step is

that of *expansion*. The general sense of the passage is expanded by the use of different words and in such a way that none of the ideas contained in the original passage are omitted. So long as the general sense is kept, the words of the paraphrase may be either simpler or grander than those of the original. As a rule, however, it is well to use the simplest possible language for the paraphrase. As many excellent and simple words are bound to occur in the original, it is not necessary to alter every word in paraphrasing it.

Example : Stanza I

- (a) *General Sense*. The crowing cock announces the coming of the day and the going of the night.
- (b) *Use of Different Words*. Chanticleer = cock ; day's bright harbinger = sun ; Night's sovereign = moon.
- (c) *Paraphrase*. Hark ! hark ! the wakeful cock announces that the sun, the bright messenger of day, is peeping over the eastern hills in order to frighten away the ruler of the night, the moon.

EXERCISES : 1. Paraphrase stanza 3 according to the above scheme.

- 2. Condense the poem into one prose paragraph entitled "A Summer's Morning."
- 3. Re-write the second last stanza in the past tense.
- 4. Name poems which appeal to the imagination ; which appeal to the emotions.
- 5. Does "A Summer's Morning" appeal to the imagination ? to the emotions ? Give a reason for your answers.

3. Prosody

Prosody is the general term for the whole science of versification. Rhyme, Stanza, Accent, Metre, Scansion, Foot are all names included in the general term.

EXERCISES: Stress-mark all the lines. What is the metre? Scan the last stanza. How many stanzas? How many rhymes in each stanza? Arrange the rhymes in pairs. Note the order of the rhymes in each stanza. Give any examples of the same rhyme-arrangement in previous poems. How must "heard" be pronounced?

Two succeeding lines which rhyme together constitute a Couplet.

How many couplets in each stanza? Give examples of couplets from the last two stanzas. Scan the second last stanza re-written in past tense. Does it make good verse? Why?

4. Study of Words and Expressions

<i>Poetic Words</i>	Chanticleer, harbinger, Phœbus.
<i>Compound Words</i>	withdraw, prep. + verb. Good-morrow, adj. + noun. all-enlightening, adj. + verb. fore-horse, adj. + noun.
<i>Archaic Words</i>	each-where, lugs (luggage).
<i>Prefixes</i>	with — withdraw — with, back. (Æ.) be — behold — be, intensive particle. (Æ.) — begin ar — arrayed — ad, to. (L.) dis — displays — dis, apart (L.) en — enlighten — en(in), in. (L.)
<i>Suffixes</i>	ful — watchful — ful, full. (Æ.) en — enlightening — en, to make. (Æ.) y — busy — y, adjectival. (Æ.) ty — humanity — ity, ending of abstract noun. (L.)

ROOTS

LATIN :

Agère, to drive, do : ACTS, agent, agile, agitate, coagulate, cogent, cogitate, counteract, enact, exact, exigent, transact.

Cantare, sing : CHANTICLEER, chant, incantation, accent.

Varius, various : VARIOUS, vary, variegate, variety.

Civis, citizen : CITY, citadel, citizen, civil.

Homo, a man : HUMANITY, homage, homicide, humane.

ÆNGLISC :

Drawan, to draw : WITHDRAW, drag, dray, draft, draught, dredge, drawer, drudge.

EXERCISES: 1. Give examples of plural-suffixes: of possessive-suffixes: of verb-suffixes (pres. part., past tense, p. part.).

2. Build words from Roots, Cantare and Agĕre.
3. In the words derived from Agĕre show Root or stem of each: then write down in a column the other parts of each word and say whether prefixes or suffixes.
4. Define the term "intensive particle." Give the intensive forms of: stir, give, jewelled, grime, bear.
5. Make compound words by joining a preposition to a verb, an adjective to a noun, an adjective to a verb, a preposition to a preposition, a noun to a noun.
6. What are the parts of speech which enter into the composition of the following words: watchful, each-where, cheerful, gentlemen, glow-worm, grey-headed, skylark, butterflies, cornfield, somewhere, beehive, welcome?
7. The word "lug" originally meant "to pull by the hair." Is the word really archaic? Give an instance of its modern use.
8. Find words or phrases occurring in the poem which might be substituted for the following poetic words: portals, pilgrim, hostelry, the prancing steed makes music, the swain arrays his chariot's weight, never obscured is the vision of Heaven.

IX

LAMENT FOR CULLODEN

THE lovely lass o' Inverness,
Nae joy nor pleasure can she see;
For e'en and morn she cries, Alas!
And aye the saut tear blins her ee;
Drumossie moor—Drumossie day—
A waefu' day it was to me!
For there I lost my father dear,
My father dear, and brethren three.

Their winding-sheet the bluidy clay,
Their graves are growin' green to see:
And by them lies the dearest lad
That ever blest a woman's ee!
Now wae to thee, thou cruel lord,
A bluidy man I trow thou be;
For mony a heart thou hast made sair
That ne'er did wrang to thine or thee.

ROBERT BURNS (1759-1796),

The Lovely Lass of Inverness.

Nae=no. e'en=even=evening. saut=salt. blins=blinds. ee=eye.
waefu'=woeful. bluidy=bloody. sair=sore. wrang=wrong.

1. Questions and Exercises

What is a Lament? Who laments here? Why? How many persons that she loved fell in the battle? Say who they were. Where is Culloden? When was the battle fought? Why was it fought? Do you notice anything peculiar about

the diction of the poem? Explain any peculiarity you may notice. Is this a descriptive poem? Whether would this poem or the last ("A Summer's Morning") be the easier to write? Give reasons for your answer. Supply a verb in the first line of the second stanza. Is this kind of *omission* characteristic of poetry?

2. Composition : *Questions and Exercises*

Write in your own words the reason why the lovely lass was sad. Which two lines give the main reason?

Do you think paraphrasing would make this poem simpler?

Is changing the Scots words into current English paraphrasing?

Is changing the poetic words into ordinary speech paraphrasing?

Write out a list of words or expressions in this poem that might be paraphrased. What paraphrase would you give for each?

Construction of the Poem

There are three distinct parts in this poem:

I. Introduction—who weeps? ll. 1-4.

II. Reason for Weeping. ll. 5-12.

III. Whom she blames. ll. 13-16.

It will be observed that these three divisions correspond roughly to three aspects of the heroine's grief rising one above another with increasing intensity. At first her grieving is described generally, and, no cause being assigned for it, little sympathy is felt. The words "Drumossie Moor" instantly suggest a battle, probably a death: they also link the first division of the poem to the next, where the extent of the tragedy is gradually unfolded. The sudden realisation that her lover is lying dead beside her kinsmen changes her sorrow into fury against the cruel lord. The transition from the second to the third division of the poem appears abrupt, but it is natural: she feels that she also is made to suffer unjustly.

The method of treatment, like that of "Proud Maisie" and "Earl March," is dramatic. The poet does not tell the facts in an ordinary way. He unfolds them bit by bit, so that expectation is

aroused as to what is to come next; and by this means also more and more sympathy is gained for the heroine.

EXERCISE: The lovely lass is here called a heroine. What is the usual meaning of "heroine"? Consider the poem carefully, then construct a sentence, describing exactly what is meant by "the heroine" in a dramatic poem. Write a composition (of three paragraphs based on the above plan) telling the incident of "the lovely lass o' Inverness." Expand the account where you think proper.

3. Prosody

What is the name of the metre? Are all the lines of the same length? How many stanzas? How many lines in the whole poem? In these lines how many distinct rhymes? Note the order of the rhymes in each stanza. Write down any pairs that do not rhyme exactly. What is the total number of rhymes employed? Is the same rhyme found in both stanzas? Name the rhymes common to both. Give examples of alliteration.

4. Study of Words and Expressions

<i>Poetic Words</i>	e'en, aye, father dear, brethren three, trow, hast—(note "father dear"—poetic order.)
<i>Compound Words</i>	winding-sheet, verb + noun.
<i>Prefixed</i>	Inver — Inverness — Inver, at the mouth of (p. 65). (Celtic.) Drum — Drumossie — Drum, a ridge of land (p. 65). (Celtic.)
<i>Suffixes</i>	est — dearest — est, denoting superlative degree. (Æ.) st — hast — st, 2nd per. pres. tense of verb = verb-suffix. (Æ.) en — brethren — en, sign of the plural = a plural-suffix. (Æ.)

ROOTS

ÆNGLISC:

Licgan, to lie:	LIES, lay, layer, lair, low, alight, outlay.
Laedan, to lead:	LAD (one led), lead, lode. [The derivation of "lass"—although it is the feminine of "lad"—is not known with certainty.]
Leosan, to lose:	LOST, lose, lorn, forlorn, loss.

- Eage, the eye :** EE (eye), eyne, daisy (day's eye), window
(wind eye, an eye or hole for the admission
of air and light).
- Deore, precious :** DEAR, DEAREST, darling, dearth.
- Wringan, to wring :** WRANG, wrong, wrench, wrinkle.
[The words writhe, wrest, wrestle, wrist, wroth, wry
are probably connected with the same root.]

LATIN :

- Placêre, to please :** PLEASURE, complacent, placid, plead.
- Crudelis, cruel :** CRUEL, cruelty, crude.

EXERCISES: 1. Give instances of other poetic words.

2. Give examples of suffixes and prefixes already noted.
3. Show the suffix and its force in shoon, kine, eyne, oxen, children.
4. Build words from grave, tear, blinds (blins).
5. Change the Scots words into modern English. Show what letters have been added, omitted, or changed.
6. Give the derivation of "lord." Show the various forms it assumed (v. p. 12).

X

TO THE CUCKOO

O BLITHE new-comer ! I have heard,
I hear thee and rejoice :
O Cuckoo ! shall I call thee Bird
Or but a wandering Voice ?

While I am lying on the grass
Thy twofold shout I hear ;
From hill to hill it seems to pass,
At once far off and near.

Though babbling only to the vale
Of sunshine and of flowers,
Thou bringest unto me a tale
Of visionary hours.

Thrice welcome, darling of the Spring !
Even yet thou art to me
No bird, but an invisible thing,
A voice, a mystery ;

The same whom in my schoolboy days
I listened to ; that Cry
Which made me look a thousand ways
In bush, and tree, and sky.

To seek thee did I often rove
Through woods and on the green ;
And thou wert still a hope, a love ;
Still long'd for, never seen !

And I can listen to thee yet ;
Can lie upon the plain
And listen, till I do beget
That golden time again.

O blessed Bird ! the earth we pace
Again appears to be
An unsubstantial, faery place,
That is fit home for Thee.

W. WORDSWORTH (1770-1850).

1. Questions and Exercises

Can the poem be properly described as a narrative? As a description? In what respect, either in subject-matter or in treatment, does this poem differ from those already studied? In this poem does the poet conceal his personality? If not, why? Does he think that the cuckoo understands him? In what way does the bird really speak to the poet? Why does he regard it as a friend? Why is it a one-sided friendship? Give from the poem three reasons why the poet welcomes the cuckoo? Bring together lines under the heading of "Memories." Quote the stanza in which the poet confesses that he does not understand the cuckoo. Point out any special characteristics of poetry occurring in the poem. Give examples of the repetition of the same words, and of the same idea in different words. What different epithets does the poet apply to the cuckoo? In what different ways does he describe its cry? Does the cuckoo *sing*? Is the language of the poem simple? Give a reason for your answer. Write out a list of the words of more than two syllables. Select the stanza which you think is nearest prose. Between which two stanzas is there no break in the sense?

2. Composition : Exercises

1. Make one or two sentences about the poem ; say what is its subject, what is the method of treatment, how much of it is narrative, how much

descriptive, whether it is dramatic, and so on. Write as if you were explaining it to a class-mate.

2. Condense the poem, omitting all repetitions.
3. Paraphrase Stanza 1 and Stanza 8.
4. Using the following plan, write an essay on the "Cuckoo." Quote appropriately from the poem.
 - (i) The Cuckoo—why called—a visitor to Britain.
 - (ii) When it comes—why it comes—nesting—its food.
 - (iii) Stories of its young—its neglect of its offspring.
 - (iv) When it goes away—where it goes.
 - (v) *Conclusion*: Why Cuckoo is regarded as bird of good omen—"the harbinger of Spring."

An **Ode** is a poem written in honour of, and addressed to some person, principle, place, or thing.

3. Prosody

Read the poem through, accenting the stressed syllables. Has each line the same number of feet? Name the arrangement of the lines in regard to stresses and to rhymes. Do the lines with the same number of stresses rhyme together or alternately? Write out a list of all the poems already studied which have the same kind of stanza.

Without looking at the poem, re-write the following in the proper metre:—

Thrice welcome! darling of the Spring, even yet thou art to me no bird, but an invisible thing, a voice, a mystery: the same whom in my schoolboy days I listened to: that cry which made me look a thousand ways in bush, and tree, and sky.

Occasionally in scanning a line it is necessary to omit a letter which stands for a syllable. The word "invisible" is made up of four syllables, *in vis i ble*; but in the line

No bird | but an | invis | ible thing

it should be sounded as a trisyllable for the sake of the metre. This is called *slurring*. In the first stanza the word "wandering" must be slurred to "wand'ring," just as is usually done in speech.

4. Study of Words and Expressions

Poetic Words

Compound Words

Onomatopoeic Words

thy, bringest, rove, wert, pace, faery, vale.

sunshine, noun + verb; upon, prep. + preposition.

cuckoo, babbling.

Words which are imitations of sounds heard in nature are called Onomatopoeic words.

<i>Prefixes</i>	re	— rejoice	— re, again. (L.)
	in	— invisible	— in, not. (L.)
	be	— beget	— be, intensive. (Æ.)
	ap	— appears	— ad, to. (L.)
<i>Suffixes</i>	ary	— visionary	— ary, Adjectival suffix. (L.)
	ible	— invisible	— ible „ „ (L.)
	ial	— unsubstantial	— ial „ „ (L.)
	ling	— darling	— ling. Diminutive. (L.)
	y	— mystery	— y. Abstract suffix. (L.)

ROOTS :

LATIN :

Vidēre, to see : VISIONARY, invisible, evident, providence, advise.

Planus, flat : PLAIN, plane, plan, explain, esplanade.

Vox, voice : VOICE, advocate, vocal, convoke.

EXERCISES : Give other words formed from above roots. Give words formed from roots previously learnt.

Write out a list of other compound words based on these models : noun + verb, verb + noun, adj. + noun, noun + adj. Give words having prefixes or suffixes previously learnt.

XI

CHARACTER OF A HAPPY LIFE

HOW happy is he born and taught
That serveth not another's will ;
Whose armour is his honest thought
And simple truth his utmost skill !

Whose passions not his masters are,
Whose soul is still prepared for death,
Untied unto the world by care
Of public fame, or private breath ;

Who envies none that chance doth raise,
Or vice ; who never understood
How deepest wounds are given by praise,
Nor rules of state, but rules of good ;

Who hath his life from rumours freed ;
Whose conscience is his strong retreat ;
Whose state can neither flatterers feed,
Nor ruin make oppressors great ;

Who God doth late and early pray
More of His grace than gifts to lend ;
And entertains the harmless day
With a well-chosen book or friend ;

—This man is freed from servile bands
Of hope to rise, or fear to fall,
Lord of himself, though not of lands ;
And having nothing, yet hath all.

SIR HENRY WOTTON (1568-1639).

1. Questions and Exercises

Substitute another title. What is this poem a description of?

Is it the same kind of descriptive poem as, e.g., "Winter"? What is the difference? Gather together (1) what the good man will do, and (2) what he will *not* do. Is the good man also the happy man? Is the happy man necessarily a wealthy man? Has he a good conscience? Is he religious? independent? honest? honourable? slanderous? envious? a false praiser? interested in politics? Give a quotation from the poem to back up your answers. How is the happy man defended against the attacks of others? What is his own means of attack? What is his defence? Paraphrase "public fame," "private breath," "strong retreat," "servile bands." What line must be repeated at the beginning of most stanzas? At which stanza is it unnecessary to repeat this line? Is the same idea ever repeated in the poem? Illustrate your answer by quotations? Who is the "this man" referred to in the last stanza? Is he born to a happy life? trained to a happy life?

2. Composition : *Plan of poem : construction of sentences : reflection :*

Note the disproportion in the divisions of the poem—

I. Introduction—"How happy is he born and taught." l. 1.

II. Characteristics. ll. 2-20.

III. General Conclusion. ll. 21-24.

But the introductory line is very important, because it forms the main clause of every sentence contained in the second division of the poem, viz., *characteristics*, ll. 2-20. Thus :

(a) How happy is he born and taught	Main.
That serveth not another's will.	Subordinate.
(b) How happy is he born and taught	Principal.
Whose armour is his honest thought.	Subordinate.
(c) How happy is he born and taught	Principal.
Whose utmost skill is simple truth.	Subordinate.
(d) How happy is he born and taught	Principal.
Whose conscience is his strong retreat.	Subordinate.

There are about twenty statements in the poem which may be put in the above manner. Each of these statements is really a *reflection* about the happiness of being born with a certain characteristic, or of having acquired that characteristic by education and training. It is not likely that the poet is describing a real man. Probably he is portraying his ideal—what he thinks the happy man should be. He turns over in his mind various thoughts about the happy life and how to live it. This turning over of thought in the mind is called *Reflection* (*re*, back or again; *flection*, a bending). A poem which has many of these reflections may be called a **reflective poem**.

Here the reflective statements are all put in simple fashion, a main clause being followed by an adjective clause. However, it is quite possible to make the same statement in another way by changing the structure of the sentence. Thus:

- (a) How happy is he born and taught *who never understood the rules of State*.
Adjective clause.
- (b) *When a man has never understood the rules of State* he has been happily born and taught. Adverb clause.
- (c) The happily-born and happily-taught man has never understood the rules of State. Simple sentence.

Altering the structure of a sentence is a common device in paraphrasing.

EXERCISES: 1. Make other reflective statements from the poem, commencing "How happy is he born and taught."

- 2. Put these reflections into sentences having—

- (a) a Main and an Adjective clause.
- (b) a Main and an Adverb clause.
- (c) a Main and any other kind of Subordinate clause.
- (d) only one clause.

- 3. Express the main thought of the poem in a paragraph.

- 4. Paraphrase Stanza 3 and Stanza 6.

- 5. After having studied the words and expressions, answer Ques. 3 (p. 62).

3. Prosody

Scan the poem. What is the number of feet in each line? Has every line the same number of feet? Point out any slurred syllables. What is the rhyme arrangement?

A Stanza containing four lines is called a **Quatrain**.

It has been shown that poetry may easily be turned into prose. It is not so easy to turn prose into poetry, but sometimes in order to test one's knowledge of prosody simple exercises in versification are given. The following prose passage contains (1) the rhymes underlined, (2) the correct number of words. The stress order is "weak-strong," "weak-strong" throughout, 4 stresses to the line.

Who hath *freed* his life from rumours, whose conscience is his strong *retreat*; whose state can neither *feed* flatterers, nor ruin make oppressors *great*.

It is required to write this as a stanza with alternate rhymes. First, note down the rhymes: *freed*, *retreat*, *feed*, *great*. Second, accent the words as they stand with the rhymes placed at every fourth stress. Third, transpose any word which seems wrongly stressed.

The first line may be :

Who háth from rúmours hís life freéd,

or :

Who háth his lífe from rúmours freéd.

The second arrangement is the better, because "his," an unimportant word, is stressed in the first; whereas in the second all the important words have stresses. It is rare that the order of the words in a line of poetry can be changed without destroying either the metre or the sense.

4. Study of Words and Expressions

Poetic Words

Give any.

Compound Words

Another, adj. + adj. (pronoun); nothing, adj. + noun; understood (prep. or adv.) + verb.

Prefixes

pre	— prepared	— pre, præ, before. (L.)
con	— conscience	— con, together. (L.)
op	— oppressors	— ob, against. (L.)
enter	— entertains	— inter, amongst. (L.)
re	— religious	— re, again, back. (L.)

Suffixes

most	— utmost	— most, superlative. (Æ.)
ht	— thought	— abstract suffix. (Æ.)
th	— truth	„ „ (Æ.)
ion	— passions	„ „ (L.)
our	— rumour	„ „ (L.)
ce	— conscience	„ „ (L.)
	grace.	
less	— harmless	— adjectival. (Æ.)
ic	— public	— „ (L.)
ile	— servile	— „ (L.)
ious	— religious	— „ (L.)
ate	— private	— „ (L.)
or	— oppressor	— denoting “agent.”

EXERCISES : 1. Make out a complete list of the abstract nouns in the poem : show the various suffixes and their origins.

2. Select the stanza which has the least foreign words and the one which has the most.
3. Write your estimate of the poem in regard to “language” and “feeling.” If the poem does not appeal to you, give your reasons.

ROOTS

LATIN :

Arma, arms :	ARMOUR, arms, armament.
Pati, pass, to suffer :	PASSIONS, patience, compassionate.
Stare, stat, to stand :	STATE, circumstance, distance, destitute, instantly.
	UNSUBSTANTIAL (“To the Cuckoo”).
Scire, to know :	CONSCIENCE, conscious, science, scientific.
Trahère, tract, to draw :	RETREAT, tract, training, treatment, trail.
Gratus, pleasing :	GRACE, congratulate, ungrateful, agreeable, ingratiate.
Servus, slave :	SERVETH, SERVILE, servant.

XII

THE CELTS AND THE SCANDIANS

IT has been shown that the English speech was introduced into the island of Britain from the mainland of Europe by three Germanic tribes, and it is clear that, owing to the presence of foreign words, the original language has since been profoundly modified. The foreign tongue which has exerted the greatest influence upon English is undoubtedly Latin, and on what occasions and by what means its influence was exerted will be shown later. But in the first, or Old English, period, in addition to Latin, other two languages were sources of foreign words. These were **Celtic** and **Scandinavian**.

It is not quite clear who were the original inhabitants of Britain, but it is certain that the Celts, like the English themselves, were invaders and the conquerors of a race already settled there. The date of the Celtic invasion must have been long before the commencement of the Christian era. When the famous Roman general Julius Cæsar made his first visit to Britain in 55 B.C., he was attracted thither by the stories of traders and merchants, and it is recorded that certain Jewish navigators, the Phœnicians, had traded with the Celts centuries before that date.

If a race has once been firmly established in a country there are always traces of its presence in the speech of its successors. Therefore the Celts would adopt some words from their predecessors in Britain, and the English in their turn adopt some words from the Celts. A modern instance of the same tendency may be quoted. The Maories of New Zealand, themselves originally invaders, have been conquered and largely dispossessed by the British. When the white population has entirely absorbed the Maori element, the

language of the latter will probably die out as a spoken tongue. But many of their words, having been already incorporated in English, will survive. Thus, most of the New Zealand geographical names are of Maori origin—*Ruapehu*, *Waikato*, *Orepuki*, *Kaikoura*; and a few general terms likewise—*kiwi*, *moa*.

In the same manner when the English came to Britain they found the chief natural features of the country—the mountains, rivers, hills, valleys—already named by the Celts, and in most cases it was easy and convenient to adopt these place-names, *e.g.* *Aberdeen*, *Carlisle*, *Ben Lomond*. Likewise they adopted a few general terms, *e.g.* *bannock*, *crook*, *down* (Wiltshire Downs).

Frequently it happened that the invaders did not know or did not use the native names. They therefore either re-named the place according to their own ideas of it, or translated the native word into their own tongue. There are thus two layers of place-names, Celtic and Ænglisc; and sometimes there is a combination of both tongues to form one name.

e.g. Meikledrumgray = Meikle (Ænglisc), Drum (Celtic), Gray (Ænglisc), the big gray ridge of land.

The Scandinavian invasions also left their impress on the language of this country. The **Scandinavians**, **Scandians**, **Danes**, or **Norse** were a fierce northern people closely allied in speech to the whole of the English tribes, but most nearly related to the Anglians. They came from the north of Denmark, from Jutland, and from South Sweden, and about four hundred years after the coming of the English they made great settlements along the East Coast of Britain, in the Western Isles of Scotland, and in Ireland. The English tribes, who had now become consolidated into three kingdoms, fought vigorously against these fierce sea-rovers. But all their efforts were in vain. The Scandians conquered in turn the Anglian kingdom of Northumbria—which stretched from the Forth to the Humber—and the Mercian kingdom—which lay between the Humber and the Thames. The heroic efforts of its great ruler, Alfred, saved the Saxon kingdom of Wessex—which then comprised

the land lying south of the Thames. But it was only for a time. The invaders came in fresh force, and finally the whole of South Britain had to submit to the foreign rule of the powerful, but wise and good, Canute. History records that the Danish dynasty was short-lived in England, but in Ireland, and especially in the Western Isles of Scotland, Danish or Norse rulers held sway for many centuries. In these districts most firmly held, Scandian place-names are in most abundance, and as the Danes came into contact with both Celts and Ænglisc, certain words have been formed by the union of Danish and Ænglisc and of Danish and Celtic respectively. Thus :—

Danish and Ænglisc, *Scarborough*; Danish and Celtic, *Scarsdale*.

The Origin of Place-names

CELTIC.	ÆNGLISC.	SCANDIAN.	MEANING AND EXAMPLES.
Avon, Usk, Ex, Tain, Wy	Burn, Stream	Beck, Fleet	water, river: <i>Avonmore</i> , <i>Exeter</i> , <i>Blackburn</i> , <i>Wansbeck</i> , <i>Purfleet</i> .
Ben, Dun, Tor	Hill, Law	Fell	mountain, summit, peak: <i>Ben Nevis</i> , <i>Yes Tor</i> , <i>Greenlaw</i> , <i>Ludlow</i> , <i>Snaefell</i> .
Craig, Car- rick, Crag	Stan, Stone, Cliffe	Scar	rock, stone: <i>Craigmillar</i> , <i>Stan-rigg</i> , <i>Shorncliffe</i> , <i>Scarsdale</i> .
Bally	Ton, Stead, Ham	By, Toft, Heim, Thorpe, Thwaite	house, town, village, place: <i>Ballymena</i> , <i>Stockton</i> , <i>Hampstead</i> , <i>West Ham</i> , <i>Whitby</i> , <i>Lowestoft</i> , <i>Burnham Thorpe</i> , <i>Crossthwaite</i> .
Dail, Dol, Glen, Strath	Dale, Dene, Combe	Dal	valley: <i>Dolgelly</i> , <i>Glengarry</i> , <i>Strathclyde</i> , <i>Tynedale</i> , <i>Jesmondene</i> , <i>Ilfracombe</i> , <i>Kendal</i> .
Inch, Innis	ey, ig	oe, ey	island: <i>Inchkeith</i> , <i>Enniskillen</i> , <i>Jersey</i> , <i>Rothesay</i> , <i>Faroe</i> .
Inver, Aber	mouth	wick	river, mouth, creek: <i>Inverness</i> , <i>Portsmouth</i> , <i>Berwick</i> .
Can, Kin	naze	ness	headland: <i>Cantire</i> , <i>The Naze</i> , <i>Caithness</i> .
Kil, Llan	cirice = church	Kirk	sacred place: <i>Kilmarnock</i> , <i>Llandaff</i> , <i>Kirkcudbright</i> .
Rin, Drum, Ard	Rigg	Cefn	ridge of land, height: <i>Rhinns</i> of Galloway, <i>Meikledrumgray</i> , <i>Ardoch</i> , <i>Longriggend</i> , <i>Cheviot</i> .
Lyn, Pool	Mere	Tarn	lake, marsh: <i>Dublin</i> , <i>Liverpool</i> , <i>Windermere</i> , <i>Tarnsyke</i> .

N.B.—The derivation of many place-names is doubtful.

EXERCISES : Write out lists of geographical names of Celtic, of Ænglisc, and of Scandian origin respectively.

Select words which show signs of both Celtic and Ænglisc origin : of both Scandian and Ænglisc : Celtic and Scandian.

Construct a table (as above) showing origin of following words : Rydal, Airdrie, Dalkeith, Rhinsdale, Penrhyn, Scarborough, Kilbride, Killermont, Clifford, Hochheim, Hopetoun, Stanhope, Carter Fell, Dovrefeld, Drumcliffe, Drumossie, Ballyjamesduff, Holbeck, Dunchurch, Dunbarton.

Scandian and Ænglisc : their relationship

It is well known that the Scandians, or Danes, came from almost the same part of the continent as the English, and it is believed that they were either the descendants of, or closely related to, those of the three Germanic tribes who had preferred to stay behind at the time of the migration to Britain. The Scandian and the Ænglisc tongues had therefore once been identical, and in spite of differences which had developed in the course of centuries, it was not very difficult for the two peoples to understand each other. In some cases the English adopted a Danish word, and still retained their own word to express the same meaning. This was an advantage, because the same idea could be expressed in two ways, e.g. the Scandian word *kirk* and the Ænglisc form *church* both came to be used. Other examples are :—

<i>Ænglisc Form.</i>	<i>Scandian Form.</i>
drop	drip
troth }	trust }
truth }	tryst }
girdle	girth
gleam	glimmer
slay	slaughter

It is obvious that *girdle* and *girth* must be derived from the same root, and that the other pairs have a similar relation. Now when there are two forms of a word both derived from the same root and differing only slightly in meaning, these forms are called **Doublets**. One result of the intermixture of Danish and Ænglisc was the formation of doublets.

In some cases the Scandian form drove out the Ænglisc form altogether, and so there are many common words which might be thought to be of Ænglisc origin but are really of Scandian. Such words certainly number several hundreds, but since Scandian and Ænglisc were so closely related, it is desirable at this stage to classify them all as *native*.

Common Words of Scandian Origin

NOUNS.	VERBS.	ADJECTIVES AND ADVERBS.	PRONOUNS.	PREPOSITIONS.
bark (tree)	are	both	they	till
brink	bait	bound	them	fro
bulk	bask	harsh	their	
carouse	cast	ill		
earl	call	irksome		
egg	dash	loose		
fellow	die	same		
harbour	gasp	scant		
husband	glint	skittish		
leg	guess	sly		
pudding	raise	tight		
raft	rove	ugly		
sister	rush	welcome		
skirt	rip			
sky	skin			
slush	smile			
window	take			
wing	wag			
	whirl			

Provincial Words of Scandian Origin

Some Scandian words are used only in the lowlands of Scotland and the northern parts of England. Thus :—

clatch, a brood of birds.

flit, to change houses.

gar, to cause.

greet, to weep.

lowe, a flame.

mun, *maun*, must.

neif, fist.

sket, quickly.

XIII

JOCK O' HAZELDEAN

“WHY weep ye by the tide, ladie?
Why weep ye by the tide?
I'll wed ye to my youngest son,
And ye sall be his bride:
And ye sall be his bride, ladie,
Sae comely to be seen”—
But aye she loot the tears down fa'
For Jock o' Hazeldean.

“Now lét this wílfu' gríef be dóne,
And drý that chéek so pále;
Young Fránk is chief of Érringtón
And lórd of Lángley-dále;
His stép is fírst in péaceful há',
His swórd in báttle kéen”—
But áye she loot the téars down fá'
For Jóck o' Házeldeán.

“A chain of gold ye sall not lack,
Nor braid to bind your hair,
Nor mettled hound, nor managed hawk,
Nor palfrey fresh and fair;
And you, the foremost o' them a',
Shall ride our forest queen”—
But aye she loot the tears down fa'
For Jock o' Hazeldean.

The kirk was deck'd at morning-tide,
 The tapers glimmer'd fair ;
 The priest and bridegroom wait the bride,
 And dame and knight are there ;
 They sought her baith by bower and ha' ;
 The ladie was not seen !
 She's o'er the Border, and awa'
 Wi' Jock o' Hazeldean.

SIR WALTER SCOTT (1771-1832).

1. Questions and Exercises

Quote lines from the poem bringing out the idea of "sadness."

Show the single line which turns this "sadness" into "rejoicing." In what respect, then, does the poem differ from "Earl March"? In what respects is it similar? Show where there is a gap in the story. Does this gap lend itself to imaginative treatment? Why? Mark off those parts of the poem which are said by the poet himself and those parts which the poet makes another say. Is this other speaker a man or a woman? Which is the most important character in the poem? Why? Which two characters are mentioned by name? Langley-dale is in the county of Durham; where did Jock o' Hazeldean dwell? Can you imagine any reason why Frank's father wanted his son to marry the young lady? Quote lines to show that the lady was beautiful. Would that be a reason? Do you think young Frank would have made a good husband? Give reasons. Who arranged the wedding? Did he think himself cruel? In which stanza does he show sympathy? impatience? self-satisfaction? At what time of the day was the marriage to take place? When did the lady run off with Jock o' Hazeldean? At what period in history was such an event likely to take place? Do you know any other poem by the same author with almost the same plot? What "moral" may be drawn from this story? In the last stanza

mark off the lines in which the past tense is employed, and those in which the present tense is used. What effect is gained thereby?

2. Composition : *Description, Narration, Reflection*

Compositions regarded solely from the point of view of Form and Diction fall naturally into two great classes—prose and verse. But all writing, whether prose or verse, may be regarded also from the point of view of subject-matter and general treatment. For example, the selections given in this book are all poetic, but it is obvious that the poems are not all of the same kind as regards subject and method of treatment. There is the poetry of **Description**, as in Roger's *A Wish*, Christina Rossetti's *A Green Cornfield*, Shakespeare's *Winter*, and Cotton's *A Summer's Morning*; there is the poetry of **Narration**, as in *Earl March* and *The Pride of Youth*; there is the poetry of **Reflection**, as in *The Character of a Happy Life* and *To the Cuckoo*. **Description, Narration, Reflection** are the three great classes under which all composition may be grouped; but very seldom is a piece of prose or poetry purely descriptive or purely narrative, or purely reflective. An illustration of the overlapping of these divisions and of the various aspects in which a composition may be regarded is provided in *Jock o' Hazeldean*.

It is a *narrative* poem because it tells a story. But it has also *descriptive* touches:

“The kirk was deck'd at morning tide,
The tapers glimmer'd fair.”

Then its treatment is essentially *dramatic*, for it shows human life in action and the stress of conflicting emotions. Its subject-matter is *romantic*, for it is a tale of love and adventure.

Although there is an appearance of reality about the story, and the central incident may have been commonplace enough, nevertheless the poet has drawn the details and the setting from his own

fancy. He gains an air of truth by giving the actual names of persons and places ; but at the same time he withholds the names of others. Enough is given to stimulate curiosity, but not enough to satisfy it ; and in this way also there is an appeal to the *imagination*.

A composition is classified according to its prevailing characteristic. *Jock o' Hazeldean* is primarily a narration of a certain event, and therefore, although it possesses several other qualities, it is ranked as a **Narrative** poem.

A **Ballad** is a short narrative poem treating of a romantic incident in a dramatic way. *Jock o' Hazeldean* is a ballad.

EXERCISES : 1. Put the ideas contained in the first stanza into one sentence.

2. Condense the whole story into one paragraph.

3. Describe the scene when Jock o' Hazeldean carried off the young lady.
Hints : time—place—conversation—means of escape—resolve—flight—
anxiety—safety.

4. Expand the account of the scene at the church. Make the various characters—dame, knight, priest, bridegroom, father—speak.

3. Prosody

Give examples of Alliteration. Write down instances of *Repetition* of idea other than that of the Refrain. What special poetic effect is gained by the Refrain? Scan all the unmarked lines. Mark the rhyme arrangement : express it in words. How many separate rhymes in each stanza? What is the effect of the refrain on the rhyme? How does this add to the difficulty of the poet's task?

It has become customary to write certain kinds of poetic composition in a certain metrical way, and because of this there is often a close connection between the form and the matter of verse. Thus Ballads are usually, but not always, written in a stanza of four lines of alternate tetrameter and trimeter, with feet having a weak followed by a strong stress, and rhyming alternately.

Thus :—

A chaín	of góld	ye sáll	not láck
Nor braíd	to bínd	your haír	
Nor mé't	tled hóund,	nor mán	aged háwk
Nor pá'l	frey frésh	and fáir.	

This arrangement of lines is known as the **Ballad Stanza**.

Ballads were originally sung by strolling minstrels, and perhaps the arrangement—tetrameter followed by trimeter—was the easiest to memorise, and so became the usual stanza for the ballad.

EXERCISE : Name poems from this book, written in the ballad stanza, but which are not ballads. In each case show why the poem is not a ballad.

4. Study of Words and Expressions

Poetic Words tide = sea, tide = time, bower, o'er.

Compound Words wilfu' = will + full, noun + adj. ; bridegroom, noun + noun ; peaceful.

Archaic Word tide = time.

Prefixes Are there any ?

Suffixes ed — mettled — ed, adjectival. (Æ.)

Words and Phrases peculiar to a certain district and differing from the standard speech are called Provincialisms.

EXERCISES : 1. Give the origin and meaning of the following place-names : Hazeldean, Langley-dale, Errington.

2. Write out a list of all contracted words.

3. Give meaning of all words not now current in ordinary written English. Which of these words would you classify as provincialisms ?

4. Classify the following words as "Native" or "Foreign" ; give reasons :—priest, bridegroom, kirk, lady, bride, cheek, grief, lord, step, tear, gold, hound, queen, tapers, dame, knight.

5. Discover in the poem at least two Scandian words. In what part of the country were Scandian words most numerous ?

XIV

SWEET AND SOUR

SWEÉT is the Róse, but gróws upón a brére ;
Sweet is the Júniper, but shárp his bóugh ;
Sweet is the Églantine, but prícketh néar ;
Sweet is the Fírbloom, bú his bráñch is róugh ;
Sweet is the Cýpress, bú his rínd is tóugh ;
Sweet is the Nút, but bítter ís his píll ;
Sweet is the Bróomflow'r, bú yet sóur enóugh ;
And sweet is Móly, bú his róot is íll.
So évery sweet with sóur is témpér'd stíll,
That maketh ít be cóvetéd the móre :
For éasy thínghs, that máy be gót at wíll,
Most sórt of mén do sèt but líttle stóre.

EDMUND SPENSER (1553-1599),
from *Amoretti*.

Moly, a magic herb of the Greeks.

1. Questions and Exercises

Would you call this a narrative, a descriptive, or a reflective poem? Why? Quote lines that are descriptive. What does the poet wish to show in this poem? Which two lines give a general statement of his meaning? By what means does he endeavour to demonstrate this? How many different illustrations does he make? From what great natural kingdom are these illustrations taken? Could the

poet have taken his illustrations from the animal kingdom? Make sentences about the horse, the cow, the dog, the sheep, the lion, the bear, showing in the first half of the sentence an *advantage* and in the second half a *disadvantage*—from the point of view of man, *e.g.* Gentle is the cat, but his claws are sharp. Make a similar series of sentences about the ruby, diamond, sapphire, pearl, amethyst, opal: and about the lily, pansy, oak, ash, willow.

2. Composition: *Illustration*

In this poem Spenser has built upon the thought that *everything has some drawback or defect*. It is instructive to note how he *expands* this thought or reflection. He does it in two ways—the first, by seeking to show by illustrations that this main statement is true: the second, by adding another reflection suggested by the main statement.

Thus, the main statement is:—

So every sweet with sour is tempered still
That maketh it be coveted the more.

This statement is *illustrated* by references to the Rose, Juniper, Eglantine, Furbloom, Cypress, Nut, Broomflower, and Moly. These *illustrations* occupy eight lines.

Finally, another reflection is added:—

“For easy things, that may be got at will,
Most sort of men do set but little store.

Here, then, is the plan of the poem.

- (i) Illustrations, ll. 1-8.
- (ii) MAIN STATEMENT, ll. 9-10.
- (iii) Reflection on main statement, ll. 11-12.

An **illustration** is that which throws light upon some fact or statement. It bears out the truth of the statement by means of something more easily understood. Thus in the poem the first

eight lines are descriptive and deal with actual realities, the *concrete*; whilst the other four lines are reflective and deal with thought, something existing in the mind, the *abstract*.

Since illustrations are subordinate to the main statement, the general character of the poem is **Reflective**.

The use of illustration in a prose composition will be shown in the next lesson.

EXERCISES : 1. Paraphrase the last four lines.

2. Write out the first sentence in prose order. Note that it extends to eight lines.

3. Prosody

Lines which have five stresses are called **Pentameter**.

How many stress marks in each line?

Write down the names for lines which have 1, 2, 3, 4, 5 stresses.

Divide the last five lines into feet, thus :

| ^xAnd ^xsweet | ^xis ^xMól | ^xy, ^xbút | ^xhís ^xroót | ^xis ^xíll |

In these five lines what is the arrangement of the stresses? Consider the first seven lines. Is the same regular arrangement of the stresses followed? Try to divide the first seven lines into feet in such a way that every foot contains one strong stress and one weak : over every weak stress place a cross, thus :

Sweet ^xis | the ^xRóse, | búť ^xgrows | ^xupón | ^xā brére ; |

How many feet in each line follow the general rule of "weak-strong" stress? What is the exception?

Obviously in the first foot the stress order is inverted : according to rule it should be $\times \underline{\hspace{0.5em}}$, but actually it is $\underline{\hspace{0.5em}} \times$. When the stress order is the opposite of the prevailing arrangement, then there is "**inverted stress**."

Feet are named according to the stress order of their syllables. When a weak stress is followed by a strong stress, the foot is called

an **iambus**, e.g. $\times \underline{1}$. When a strong stress is followed by a weak stress the foot is called a **trochee**, e.g. $\underline{1} \times$. An iambus is an inverted trochee, and a trochee is an inverted iambus.

The line is named (1) according to the number of feet, (2) according to the prevailing kind of foot.

Thus in the poem, because each line has five feet, it is Pentameter, and because the prevailing foot is an iambus, it is iambic. The full name for the line is therefore **iambic pentameter**.

A short way of writing iambic pentameter is $5 \times \underline{1}$; the 5 shows the number of feet, and the symbol $\times \underline{1}$ shows the stress order.

EXERCISES: Write down in words the meaning of the following symbols:
 $4 \times \underline{1}$, $3 \times \underline{1}$, $2 \times \underline{1}$, $1 \times \underline{1}$.

How many *separate* rhymes in the poem? Denote the rhyme arrangement by letters.

Read over the preceding poems and say where you would place inverted stresses.

4. Study of Words and Expressions

<i>Poetic Words</i>	Make out a list of all poetic words.
<i>Compound Words</i>	Make out a list of all compound words, and show from what parts of speech they are formed.
<i>Archaic Words</i>	Write down any archaic words. Distinguish <i>Archaic</i> from <i>Obsolete</i> . Is the word "his" archaic here?
<i>Prefixes</i>	Make out a list of all prefixes, and show meaning of each.
<i>Suffixes</i>	Make out a list of all suffixes, and show meaning of each.

Words which have the opposite, or nearly the opposite, meaning are called Antonyms [e.g. Sweet—Sour].

EXERCISES: Excluding proper names, select ten words of Ænglisc origin, and give a reason for each one (v. p. 11).

What is meant by Diction? How would you describe the Diction of this poem? What word would be substituted for the word "his."

Give the Antonyms of Good, beautiful, bravery, stupidity, coarse, fat, big, die, false, transparent, willing, abstract.

ROOT

LATIN:

Temperare, to restrain: TEMPERED, attemper, distemper, tamper, temperate.

XV

INSTINCT

THERE may no man embrace
As to distraint a thing which that nature
Hath naturally set in a creature.

Take any bird, and put it in a cage,
And do all thine intent, and thy courage,
To foster it tenderly with meat and drink
Of all dainties that thou can'st bethink,
And keep it all so cleanly as thou may,
Although his cage of gold be never so gay,
Yet hath this bird by twenty thousand fold
Levere in a forest, that is rude and cold,
Go eat worms and such wretchedness ;
For ever this bird will do his business
To escape out of his cage if he may ;
His liberty this bird desireth aye.

Let take a cat, and foster him well with milk
And tender flesh, and make his couch of silk,
And let him see a mouse go by the wall,
Anon he waiveth milk, and flesh, and all,
And every dainty that is in that house
Such appetite he hath to eat a mouse.

GEOFFREY CHAUCER (1340-1400),
from *The Canterbury Tales*.

embrace as to distraint = be successful in changing.

1. Questions and Exercises

How would you describe the Diction of this passage? Make out a list of words which are not used in the ordinary sense. Of the three parts of the poem which would you select as being most modern in diction and expression? Why? Supply the word omitted between "Let" and "take" in line 16. What does the bird desire most? What does the cat desire most? Try to explain the difference, if any, between the two desires. Are worms really "wretchedness" to birds? From what point of view is Chaucer speaking? By what adjective would you describe animals that are tame and are kept in or about a house? Give other examples of "Instinct" in birds and in animals. Has man "Instinct"? Why may this be classified as a Reflective composition? Quote lines that are "descriptive." Which lines would you select as the main statement in the passage?

2. Composition: *Illustration*

In this quaint extract from one of Chaucer's poems the use of **illustration** is again shown. The poet first of all makes a general statement embodying the truth that all creatures which have been domesticated by man still retain the natural impulse which is called Instinct. He then seeks to make this truth more apparent by means of two illustrations—the first, that of the caged bird desiring always its liberty; the second, that of the cat, which prefers a mouse to all other dainties. The poem thus divides itself into three distinct parts:—

- (i) THE MAIN STATEMENT. ll. 1-3.
- (ii) The illustration of the caged bird. ll. 4-15.
 - (a) Description of the bird: its desire. ll. 3-12.
 - (b) The conclusion from this description. ll. 13-15.
- (iii) The illustration of the Cat. ll. 16-21.
 - (a) Description of the cat; its life. ll. 16-20.
 - (b) Conclusion from this description. l. 21.

The reasoning is thus carefully built up, and the result is that the reader admits the truth of the main statement. Such a process of reasoning is often called **Exposition**. Most reflective compositions *expound* some principle or truth. *Illustrations* are used to make the exposition clearer and the meaning more apparent.

As a rule prose is a better means of exposition than verse, because the argument can be very clearly set forth in the former without the encumbrance of metre and rhyme. For example, it is easy to understand the reasoning of this poem when it is written in condensed prose:—

(i) Man is not able to overcome the natural instinct of any creature.

Thus (ii) No matter how well he treats a captive bird it always desires its liberty.

And (iii) No matter how well-fed a cat may be it always prefers its natural food to other dainties.

The plan of the following essay is largely suggested by the poem.

DO ANIMALS THINK?

- I. *Introduction*.—Animals of different kinds. Some thought to be wiser than others.
- II. *Illustrations*.—(a) Wise animals—dog, monkey, elephant, horse, etc.
(b) Stupid animals—sheep, donkey, pig.
- III. *So wise are certain animals that some people believe they actually think*.
(a) Illustrations of this wisdom : beaver builds dam ; dog herds sheep ; elephant piles logs, etc.
- IV. *What animals cannot do* : invent something new.
(a) Illustrations : beavers never try new kind of dam ; dog, horse, elephant, etc., directed by man.
- V. *Conclusion*.—Animals have instinct, but not reason ; therefore animals do not think.

EXERCISES : 1. Write the above essay, keeping all paragraphs distinct and using some of the illustrations provided.

2. Paraphrase the first three lines of the poem.

3. Write in prose order, but substituting words commonly used for any unusual phrases, the account of the caged bird.
4. Select another illustration from the animal kingdom to show the truth of the main statement.

3. Prosody

Write down in words a description of the rhyme arrangement. What special name is given to this rhyme arrangement? (*v.* p. 48). How many stresses in each line?

4. Study of Words and Expressions

<i>Poetic</i>	couch.		
<i>Compound</i>	although = all + though, adj. + conj.		
<i>Archaic</i>	aye, anon, bethink.		
<i>Obsolete</i>	levere = rather.		
<i>Prefixes</i>	es, ex, — escape	— ex, out of. (L.)	
	dis — distrain	— dis, apart. (L.)	
	ap (ad) — appetite	— ad, to. (L.)	
	in — intent	— in, to. (L.)	
<i>Suffixes</i>	age — courage	— age, abstract suffix. (L.)	
	ness — wretchedness	— ness, „, „ (Æ.)	

ROOTS

LATIN :

Liber, free :	LIBERTY, deliver, liberal, liberate, livery.
Tendēre, to stretch :	INTENT, attend, contend, distend, extend, intend, intense, ostensible, ostentation, portend, pretend, subtend, superintendent, tendon, tense, tension, tent.
Cor, the heart :	COURAGE, accord, concord, cordial, discord, record.
Petēre, to fly, attack :	APPETITE, competent, competitor, impetus, petition, petulant.
Locus, a place :	COUCH, allocate, collocate, dislocate, local, locate, locomotion, locus.
Traho, I draw :	DISTRAIN, abstract, attract, contract, detract, distract, extract, portrait, portray, protract, retract, retreat, subtract, train.

XVI

THE INFLUENCE OF LATIN

(1) THE ROMAN OCCUPATION

Preparatory Questions and Exercises

MAKE a list of the authors of the poems already studied. Consider their dates of birth and death, and write down the name of the author (i) who died most recently, (ii) whose birth occurred earliest. How many years have elapsed between the earliest date of birth (ii) and the last date of death (i)?

To which of the three great periods of the language (p. 38) belong most of the poems already studied? Which of these authors belongs to the Middle Period of the language? Towards which end of the period did he live? What are the characteristics of that period in regard to Native and Foreign words? Which of these characteristics is exemplified in his poem?

Consider the lists of Roots appended to the various lessons. To which language do most of these roots belong? To which poem is the largest number of such roots appended? What is the date of the author of the poem? To which period does he belong? So far, what is the name of the earliest author from whom an extract is printed? In this extract are there any *foreign* words? Before whose lifetime must these words have come into the language? Therefore before what date?

Chaucer used Words of Latin Origin

Geoffrey Chaucer lived and wrote about the close of the fourteenth century, and thus is representative both of Middle and of Modern English. He stands at the end of one great period in the history

of the English language and almost at the beginning of another. The example of his work which has just been studied is, with the exception of a modernised spelling, exactly as he wrote it. In diction, in rhyme, in metre it is almost modern, and the reader therefore finds no difficulty in understanding it. The passage, however, has been specially selected to show how closely the English of the fourteenth century coincides with the current speech, and it must be admitted that all Chaucer's writing is not quite so modern. Towards the end of this book another poem will illustrate the strong mediæval side of his work. Nevertheless, whereas the language of the Old English (*Ænglisc*) Period has a very strange appearance to modern eyes, the English of Chaucer seems quite familiar.

The Middle Period, to which Chaucer in part belonged, is characterised by the introduction and growth of foreign words, by the struggle between native and foreign, and by consequent changes in both. The fact that Chaucer uses a large number of words derived from Latin demonstrates that by the fifteenth century many foreign words had become incorporated in the ordinary speech of the time, and that in the struggle between native and foreign the language itself was changing from *Ænglisc* to English. The Latin words used by Chaucer as part of his ordinary vocabulary must have been introduced into the language at a much earlier date; and since Latin has entered largely into the composition of present-day English speech, it is necessary to know how and on what occasions that language was brought into Britain. The story, a long one, and touching at many points the general history of the country, begins with the coming of the Romans, and therefore with the dawn of British history.

The conquering Latin Tongue

Of all the great empires that the world has seen rise and fall, that of the Romans is best known in history. Several hundred years before the Christian era, a few members of a tribe called the Latins, who dwelt in the Italian peninsula, built the city of Rome. Its

citizens were consequently termed Romans. Gradually these extended their sway beyond the city walls until they were masters, not only of Italy itself, but also of Spain, France (Gaul), Belgium, Greece, Asia Minor, and the northern part of Africa. From Gaul they carried their arms across the channel into Britain, and for nearly four hundred years they imposed their rule on the native Celts.

The Romans, besides being skilful in war, were a highly civilised race, and wherever they conquered they introduced their own forms of government and their own civilisation. Some of the conquered peoples, notably the Spaniards and the Gauls, adopted the language of their Roman masters, and many of the Celts of Britain also began to use the Latin tongue. But, when the Roman Empire began to decay and the Roman legions were withdrawn from the outlying parts to defend Italy itself from attack, Britain, which had been the last territory to be conquered, was the first to be abandoned, and the process of making the British Celts a Latin-speaking race was consequently checked.

The Roman occupation of Britain came to an end in the year 409 A.D., and the invasions of the Germanic tribes began about 450 A.D., so that whatever chance Latin had of becoming the national speech was soon destroyed altogether. Moreover, the invaders, Jutes and Angles and Saxons, being then barbarians, soon swept away nearly all of the Roman civilisation. But certain traces of the Roman power still remained. Their great practical works could not be easily effaced. The Roman wall, *vallum* ; the Roman road, *strata* ; the Roman war-camp, *castra* ; the Roman harbour, *portus*, have all resisted the ravages of time, and to this day are regarded as triumphs of engineering skill, true monuments to Roman greatness, the delight of the historian and the antiquary.

The English adopt a few Latin Words

A very old Ænglisc poem tells how the fierce Saxon warriors were struck with amazement at beholding the magnificence of the

Roman city of Bath, and how they regarded the great structures as "the work of the giants." As the newcomers had no names of their own for these works, they naturally adopted the Latin terms for them, and incorporated these into their own language. In this way the **First Latin Addition** was brought about.

"Vallum," "strata," "castra," "portus," etc., did not retain their original Roman form, but were modified somewhat, as the following table shows :—

Table of Latin and Part-Latin Place-names

<i>Latin Word.</i>	<i>English Words.</i>
Castra	Lancaster, Doncaster, Chester, Winchester, Leicester, Gloucester.
Strata	Stratford, Stradbroke, Streatham, Street.
Portus	Portsmouth, Newport, Port.
Vallum	Wall, Wallsend.
Millia	Mile (measurement of distance).
Colonia	Lincoln, Colne, Colchester.
Vicus (village)	Wickham, Prestwich, Prestwick.

EXERCISES: 1. Give the derivation of the following words:—Casterton, Worcester, Colchester, Stratton, Stretton, Portchester, Portsea, Wallbury, Wallhill, Walton, Mile-end.

2. The modern English word "wine" is very like the Latin word *vinum*, and some think that the word was introduced into Britain at the time of the military occupation. From your general knowledge give reasons why this should be so.
3. Show the modifications of the Roman word *castra*. In what part of England is each form usually found? Consult a map.
4. What name is given to a word the parts of which come from different languages? Consult table on p. 65 and then select words from above list which are derived from Latin and Celtic and from Latin and Ænglisc. Explain the formation of the latter forms, considering that the English did not arrive until the Romans had vacated Britain.

XVII

LORD ULLIN'S DAUGHTER

A CHIEFTAIN, to the Highlands bound
Cries, "Boatman, do not tarry !
And I'll give thee a silver pound
To row us o'er the ferry !"

"Now who be ye, would cross Lochgyle,
This dark and stormy water ?"

"O, I'm the chief of Ulva's isle,
And this, Lord Ullin's daughter.

And fast before her father's men
Three days we've fled together,
For should he find us in the glen,
My blood would stain the heather.

His horsemen hard behind us ride—
Should they our steps discover,
Then who will cheer my bonny bride,
When they have slain her lover ?"

Out spoke the hardy Highland wight,
"I'll go, my chief—I'm ready ;
It is not for your silver bright,
But for your winsome lady :

And, by my word, the bonny bird
In danger shall not tarry :

So though the waves are raging white,
I'll row you o'er the ferry."

By this the storm grew loud apace,
The water-wraith was shrieking ;
And in the scowl of Heaven each face
Grew dark as they were speaking.

But still as wilder blew the wind,
And as the night grew drearer,
Adown the glen rode armèd men
Their trampling sounded nearer.

"O haste thee, haste !" the lady cries,
"Though tempests round us gather ;
I'll meet the raging of the skies,
But not an angry father."

The boát has léft a stórmý lánd,
A stórmý séa befóre her,—
When, óh ! too stróng for húman hánd
The témpet gáther'd o'er her.

And still they row'd amidst the roar
Of waters fast prevailing ;
Lord Ullin reach'd that fatal shore,—
His wrath was changed to wailing.

For, sore dismay'd, through storm and shade
His child he did discover :
One lovely hand she stretch'd for aid,
And one was round her lover.

"Come back ! come back !" he cried in grief,
" Across the stormy water ;
And I'll forgive your Highland chief,
My daughter !— Oh, my daughter !"

'Twas vain : the loud waves lash'd the shore,
Return or aid preventing :
The waters wild went o'er his child—
And he was left lamenting.

THOMAS CAMPBELL (1777-1844).

1. Questions and Exercises

Which of the following adjectives would you select to describe this poem? tragic, descriptive, narrative, dramatic, reflective, romantic. Give a reason for each adjective chosen, and quote lines in support of your opinion. Give a single name for this kind of poem. Give from the poem examples of the following characteristics of poetry: omission, repetition, changed order of words. Gather together all the references to the storm. What verses describe the scene at sea? What verses describe the first scene on the shore? What verses describe the scene on the shore after the arrival of Lord Ullin? Were all in the boat drowned? Does the poet say so?

2. Composition and Exposition

One characteristic of the "ballad" is compression; the narrative is always short; nothing is said but what is necessary for a proper understanding of the matter. Every separate stanza in this poem really supplies some fresh information; but that does not mean that each stanza forms a separate heading in the story. When the stanzas of this ballad are properly grouped together it is seen that the narrative has four main heads or divisions. By summarising and condensing each stanza in turn, this is made quite clear.

*Stanza Summary.**Grouping of Stanzas.*

- | | |
|-------------------------------------------------------|----------------------------------------------------------------|
| (1) Chieftain urges boatman to row across ferry. | |
| (2) Boatman questions him : Chief's answer. | |
| (3) Chief's answer and explanation. | |
| (4) Chief's explanation (continued). | |
| (5) Boatman's answer. | (i) The first scene on the shore. |
| (6) Boatman's answer. | |
| (7) The storm described. | |
| (8) The noise of pursuit heard. | |
| (9) Lady anxious. | |
|
(10) Boat leaves ; storm great. |
(ii) Departure of boat. |
|
(11) Boat in the storm :
Lord Ullin's arrival. |
(iii) The arrival of Lord Ullin and second scene on shore. |
| (12) What he saw. | |
| (13) "Come back." | |
|
(14) Conclusion : |
(iv) Conclusion. |

Note that a turn in the story takes place in the middle of the eleventh stanza.

The right hand column shows the **general plan** of the composition, and the left hand column shows a **detailed plan**.

- EXERCISES : 1. Write a character sketch of the Boatman (imaginative).
- Describe the three days' chase (imaginative).
 - Re-write the following stanzas, changing the tense throughout from present to past, and *vice versa* :—Stanzas 7, 8, 10.
 - Re-write the last stanza in prose order.
 - Paraphrase Stanza 7.
 - Notice the heading "Composition and Exposition." What is meant by Exposition? (*v.* p. 79).

3. Prosody

What is the name of the stanza? In each line how many stressed syllables? What is the rhyme arrangement? Point out any double rhymes. In what part of the stanza are these found? Show the usual arrangement of double and single rhymes. In which stanzas do the first and third lines not rhyme? How

is this absence of rhyme in lines one and three made up for? Give instances of a word in the middle of a line rhyming with a word at the end of the line. In the double rhyming words on which syllable is the stress? Give examples from the poem of *Trimeter Excessive* lines. Compare this with *Earl March* (p. 25); point out any resemblances in the stanza forms. Who wrote both? Give from the poem examples of alliteration.

The Rhyming of a word in the middle of a line with one at the end of it is often called **Middle Rhyme**.

Adown the glen rode armèd men.

Rhymes which do not rhyme exactly are **imperfect**, but some of these rhymes are **allowable**, e.g. tarry—ferry.

A pictorial representation of the metre of any stanza may be given; thus:— x = weak, ˘ = strong, — = foot. Rhymes denoted by similar marking.

		Rhymes.
<u>x ˘ x ˘ x ˘ x ˘</u>	iambic tetrameter . . .	a
<u>x ˘ x ˘ x ˘ x</u>	iambic trimeter excessive . .	b
<u>x ˘ x ˘ x ˘ x ˘</u>	iambic tetrameter . . .	a
<u>x ˘ x ˘ x ˘ x</u>	iambic trimeter excessive . .	b

4. Study of Words and Expressions

<i>Poetic Words</i>	wight, adown.
<i>Compound Words</i>	Highlands, boatman, horseman.
<i>Provincialism</i>	Bird is the boatman's word for bride.
<i>Prefixes</i>	a — apace — a, on, across. (Æ.) — adown — a, of. (Æ.) — amidst — a, in. (Æ.) præ — prevailing — præ, before. (L.) — preventing — præ, before. (L.)
<i>Suffixes</i>	ain — chieftain — ain, agent or doer (L.) an — human — an, adjectival. (L.) some — winsome — some, adjectival. (Æ.)

ROOTS

ÆNGLISC :

Faran, to go : FERRY, fare, wayfarer, thoroughfare, farewell,
welfare, ford, firth, warfare, chaffer.

Slean, to strike : SLAIN, slaughter, sledge-hammer, slog.

LATIN :

Caput, the head : CHIEF, achieve, captain, chieftain, cabbage,
cape, capital, capitation, capitulate, cattle,
chapter, decapitate, precipice.

Fari, to speak : FATAL, affable, confess, defame, fable, fairy,
ineffable, infamy, infant, nefarious.

EXERCISES : 1. Derive :—human, armed, father, hand, bride, bird, child,
lovely, forgive, water, daughter.

Say whether “native” or “foreign,” and give reasons.

2. Collect words having similar prefixes, and show how the prefix affects the meaning of the root.
3. What is the derivation of : fieldfare, fjord, firth, frith?
4. What are provincialisms? Give examples (*v.* p. 72).
5. From the preceding poems compile a list of (*a*) archaic, (*b*) obsolete words. Give, if possible, the modern equivalent of each word.

XVIII

A SPRING MORNING

THERE was a roaring in the wind all night ;
The rain came heavily and fell in floods :
But now the sun is rising calm and bright,
The birds are singing in the distant woods,
Over his own sweet voice the stockdove broods,
The jay makes answer as the magpie chatters,
And all the air is filled with pleasant noise of waters.

All things that love the sun are out of doors,
The sky rejoices in the morning's birth,
The grass is bright with raindrops ;—on the moors
The hare is running races in her mirth ;
And with her feet she from the plashy earth
Raises a mist, that, glittering in the sun,
Runs with her all the way, wherever she doth run.

WILLIAM WORDSWORTH (1770-1850),
from *Resolution and Independence*.

1. Questions and Exercises

What type of poetry does the poem illustrate? Do you think Wordsworth had an actual scene in his mind when he wrote the poem? Give reasons. With what kind of life does the poem deal? Write down a list of words dealing with "birds," "animals," "occurrences in nature," "landscape." Judge from the poem what kind of life Wordsworth was specially interested in? Select some of the following adjectives to describe the diction of the poem: simple,

foreign, easy, grand, native, poetic ; give reasons for your selections. Does the description call up an actual picture in your mind? Which detail of the description gives you most pleasure? Why? Which of the following emotions do you feel on reading the poem? sorrow, joy, mirth, pleasure.

2. Composition and Exposition

Wordsworth, the great poet of nature, passed the most of his life amidst the wild scenery of mountain, dale, and stream in the Lake District of England. Early in his career he was left a small legacy by a friend, and this, with careful management, enabled him to live the simple and retired life which he loved. Freed from the anxiety of earning his daily bread, he passed his time in observing and in contemplating nature. Many of his earlier poems simply *describe* what he *observed*. As he grew older he began to *reflect* on what he had observed, and thus to write down the thoughts and feelings resulting from his observation. His poetry therefore is *Descriptive* and *Reflective*. The foregoing extract is purely descriptive ; but more frequently Wordsworth combines description with reflection, as in *To the Cuckoo*. In order to make his descriptions clear and easily understood he strove to write always in the simplest language possible.

Description, whether in prose or verse, is perhaps the easiest kind of composition. It depends on *observation*, exact *knowledge*, and accuracy of *expression*. Almost everything that can be seen can be described, and therefore there are many subjects suitable for descriptive composition. Natural scenery, natural history, works of art, historic buildings or ruins, industries, customs, and even manufacturing processes, are all suitable themes.

In writing a description it is well to proceed according to a definite plan. Wordsworth, before he gives a detailed description, very often makes some introductory statement. The poem under review exemplifies this :

I. *Introduction* : The night before.

II. *The Morning* : Detailed description.

(a) sun : woods with birds—stockdove, jay, magpie.

(b) sun and sky—grass, raindrops.

(c) moors—hare—feet raise mist—path traced out.

EXERCISES : 1. Write a description of a Spring Morning, expanding each of the above divisions into a separate paragraph by adding anything appropriate.

2. Draw out the plan for a description of "A Spring Morning in Town."

3. Write a description of—A House on Fire ; A Street Corner : A Motor Car : The Horse, or any other animal with which you are familiar.

3. Prosody

Scan the first stanza. Write down the number of feet in each of the first five lines. What is the name of the foot? Point out lines in which there is an inverted stress at the first foot. Denote by letters (*a*, *b*, etc.) the rhyme arrangement of each stanza.

When a line contains six metrical feet it is called a **Hexameter**.

| Rún^xs with | her áll^x | the wá^xy, | whér^x-é | vēr^x shé | dōth rún^x |

is Hexameter ; while

| And áll^x | the áir^x | is fíllēd^x | wíth pléas^x | ant^x nóise | of wát^x | ērs^x

is Hexameter excessive.

4. Study of Words and Expressions

Poetic Words . . . Are there any poetic words?

Compound Words . . . Are there any compound words? Show how each is formed.

Suffixes . . . Plashy = adjective formed from plash, a puddle.

Write out a list of all suffixes and prefixes, and show the force of each.

EXERCISE : From the poem gather together all words that may be classified under Natural Occurrences (*v.* pp. 11, 14). Say whether *native* or *foreign*.

XIX

THE PLOUGHMAN

CLEAR the brown path, to meet his coulter's gleam !
Lo ! on he comes, behind his smoking team,
With toil's bright dewdrops on his sunburnt brow,
The lord of earth, the hero of the plough !
First in the field before the reddening sun,
Last in the shadows when the day is done,
Line after line, along the bursting sod,
Marks the broad acres where his feet have trod ;
Still, where he treads, the stubborn clods divide,
The smooth fresh furrow opens deep and wide ;
Matted and dense the tangled turf upheaves,
Mellow and dark the ridgy cornfield cleaves ;
Up the steep hillside, where the labouring train
Slants the long tract that scores the level plain ;
Through the moist valley, clogged with oozing clay,
The patient convoy breaks its destined way ;
At every turn the loosening chains resound,
The swinging ploughshare circles glistening round,
Till the wide field one billowy waste appears,
And wearied hands unbind the panting steers.

OLIVER WENDELL HOLMES (1809-1894).

1. Questions and Exercises

What kind of composition is this poem ? Is it solely a description of The Ploughman ? Was the ploughman short ? tall ? dark ? fair ? handsome ? What kind of clothing did he wear ? Is the ploughman described fully ? What else is described

besides the ploughman? Collect from the poem phrases descriptive of his plough and his team? What animals composed the team? "The Ploughman," "The Ploughman at Work"—which of these titles do you prefer? Give your reasons. Make out a list of words of pictorial quality. Collect any words or phrases of the same or nearly the same meaning. Point out any line that is *reflective* in tone.

2. Composition and Exposition

This poem, by Oliver Wendell Holmes, contains only pure description, and so well are the details blended together that the effect of the whole is to give a picture in words—a picture in which beauty and truth are at once apparent. How did the poet secure this effect?

In the last lesson it was said that one essential for writing a descriptive composition was *knowledge* of the subject, and that this knowledge must be gained from *observation*. Now, nearly every one has observed a ploughman at work, but few have noted so many facts about him as the poet has done. Observation, therefore, is not merely looking at something, but looking at it with a definite purpose and with alert eyes. The good observer is also the good thinker. Moreover, the *knowledge* that is gained from *observation* is not all equally valuable. The observer notes many facts, but he only uses those that suit the special purpose he has in view. For example, if the poet had described accurately and fully all about the ploughman, his appearance, clothing, etc., the reader's attention would have been distracted from the field and the ploughing, the proportion of the parts would have been lost, or else a different picture altogether would have resulted. Prominence is given to those facts about the ploughman that the poet desires to impress on the mind of the reader—the sweat on his sunburnt brow, his plodding steps, his wearied hands. The rest is rightly left to the imagination. Good observation, therefore, implies the right choosing of facts, *i.e.* the power of *selection*.

The third essential of "description" is accuracy of *expression*, the use of the right words in the right places. Facts and ideas are of little use unless one is able to communicate them in a clear manner. Each separate word conveys a distinct impression to the mind of the reader, and it is the duty of the writer to select his words so that the correct impression is conveyed. For example, the words *sod*, *clod*, *turf*, *earth* all convey different impressions of the same general idea, yet when each is used in the right place there is no confusion. This is very skilfully done in the poem.

The *general idea of "field"* is made clear from following words :

earth, field, sod, acres, clods, turf, ridgy cornfield, steep hillside, level plain, moist valley, oozing clay, wide field.

Similarly, *general idea of "cutting through soil"* :

plough, bursting, divide, opens, upheaves, cleaves, scores, breaks.

And *general idea of "furrow"* :

brown path, line after line, fresh furrow, long track, destined way.

And *general idea of "plough" and "team"* :

Coulter's gleam, smoking team, labouring train, patient convoy, loosening chains, swinging ploughshare, panting steers.

Sometimes the poet by combining two words, each suggesting a different idea, conveys another impression to the reader; thus "bursting sod" conveys the idea of "the furrow being made."

Few words, if any, have exactly the same meaning; but many words convey a similar impression and meaning to the mind, *e.g.* labour, toil, work; sod, clod. Such words are called **Synonyms**.

Sometimes a similar impression is conveyed to the mind by a phrase. Such phrases are called **Synonymous**, *e.g.* labouring train, patient convoy; coulter's gleam, ploughshare glistening; sweat, toil's bright dewdrops.

When a synonymous phrase is used in preference to a single word the phrase is termed a **Circumlocution** or **Periphrasis**, *lit.* a roundabout way of speaking.

The use of periphrasis is another characteristic of poetry.

EXERCISES : 1. Gather together the different words and phrases which go to build up the general idea of "ploughman."

2. Write down a list of synonymous words or phrases from the poem. Where possible give the exact difference in meaning of each.

3. Paraphrase lines 5 and 6.

4. Write a descriptive paragraph on :—A Soldier, A Sailor, A Policeman, A Fireman.

3. Prosody

Write down the metrical formula of the line. Write down the name of the line in words. Give examples of slurred syllables. Give examples of Alliteration. How many lines have an inverted stress? At which foot does this inverted stress invariably occur? What is a Couplet? Give examples. Select a line whose stresses correspond to the following scheme :—

 x x x x x x x x x x

Two lines of iambic pentameter rhyming together form a **Heroic Couplet**.

Diagrammatic representation thus—

 x x x x x x x x x x . a
 x x x x x x x x x x . a

4. Study of Words and Expressions

<i>Poetic Words</i>	Give examples; also of poetic order.
<i>Compound Words</i>	Give examples and show how formed.
<i>Prefixes</i>	Make out a list and show force of each.
<i>Suffixes</i>	Make out a list and show force of each.

ROOTS

ÆNGLISC :

- Byrnan, to burn :** SUNBURNT, brown, brand, brandy, brimstone, burnish.
- Cleofan, to split :** CLEAVES, cleft, cliff, cleaver.
- Brecan, to break :** BREAKS, brake, breach, brook, brick, brittle.
- Sciran, to cut :** PLOUGHSHARE, shear, shire, shore, scores, short, sheriff, scar, shred.

LATIN :

- Densus, thick :** DENSE, density, condense.
- Labor, labour :** LABOURING, belabour, elaborate, laboratory, laborious.
- Sonus, sound :** RESOUND, assonant, consonant, parson, person, resonant, sonata, sonorous, unison.

Derive the following words whose roots have already been given : train, track, patient, plain.

XX

THE SCHOLAR

MY days among the Dead are past ;
Around me I behold,
Where'er these casual eyes are cast,
The mighty minds of old :
My never-failing friends are they,
With whom I converse day by day.

With them I take delight in weal
And seek relief in woe ;
And while I understand and feel
How much to them I owe,
My cheeks have often been bedew'd
With tears of thoughtful gratitude.

My thoughts are with the Dead ; with them
I live in long-past years,
Their virtues love, their faults condemn,
Partake their hopes and fears,
And from their lessons seek and find
Instruction with an humble mind.

My hopes are with the Dead ; anon
My place with them will be,
And I with them shall travel on
Through all Futurity ;
Yet leaving here a name, I trust,
That will not perish in the dust.

ROBERT SOUTHEY (1774-1843).

1. Questions

What does the poet mean by the words "the Dead"? Who passed his days among the Dead? In what kind of room did he pass his days? Why were the Dead his never-failing friends? How did the Dead influence his thoughts and his hopes? Was the scholar rich or poor? What was his profession? Who was he? When did he live? Give a reason why this poem might be described as "Descriptive," "Narrative," or "Reflective." Which is the prevailing characteristic? What stanza describes the poet's emotions? What were these emotions? What is the difference in treatment between "The Ploughman" and "The Scholar"?

2. Composition

A narrative of the life of a person is called a **Biography**. When a writer tells the story of his own life, the narration is called an **Autobiography** (Gk. *autos*, self; *bios*, life; *graphy*, a writing). Both Biography and Autobiography may be largely reflective compositions. For example, the poet Southey undoubtedly is describing his own life as a scholar. It is well known that he passed his later days in the manner which he himself describes, and therefore the poem has an Autobiographic interest. But it is also Reflective, for it deals with his mental life, with his thoughts, hopes, feelings, and emotions. An analysis of the poem shows this clearly.

Subject Matter.	Characteristic.
1st Stanza: daily habits of the poet.	autobiographic.
2nd Stanza: delight, consolation, understanding, gratitude.	reflective: his feelings and emotions.
3rd Stanza: thoughts: companionship, instruction.	reflective: mental life.
4th Stanza: hopes, inspiration, fame.	reflective: desires.

Three-fourths of the poem is reflective and one-fourth autobiographic.

Very seldom is there any real biography or autobiography in verse, but a poet scarcely ever can conceal his personality altogether in his work. Thus it is that many facts concerning the life of a poet can be gleaned from his poetry, and in this sense the latter may be considered as autobiographic. For example, the story of Wordsworth's life can be built up almost entirely from his own written work. On the other hand, it is quite possible that Southey had not himself in mind when he wrote *The Scholar*. One must guard against reading too much into the meaning of poetry.

EXERCISES: 1. Write down all words dealing with feelings or emotions, and give the exact meaning of each.

2. Write out a list of all abstract terms, and explain each one.

3. Write a composition, using the following hints:—

ON READING.

I. *Introduction*. Student in a library, not lonely.

II. *Why Books are Friends*. Pleasure, solace, instruction.

Illustrations. Name books which provide the above.

III. *Lessons gained from Books*. Humility, ambition, instruction, etc.

Illustrations. Mention appropriate books.

IV. *Conclusion*. Books helpful in many ways.

3. Prosody

In the first stanza put in the stress marks, give the rhyme-arrangement, and the metrical structure of each line.

Give a diagrammatic representation of the stanza.

Name any poem previously read which has the same kind of stanza. Give examples of alliteration.

What do the two concluding lines of each stanza form?

If the last two lines were taken away from each stanza, what kind of stanza would the remaining lines form?

Write the following in a stanza similar to that of the poem:—"It was a summer evening, Old Kaspar's work was *done*, and he before his cottage door was sitting in the *sun*; and by him sported on the *green* his little grandchild *Wilhelmine*."

What is the difference between this stanza and that of the poem?

Quote, if you can, another stanza similar to the foregoing.

From what poem does it come? Who wrote it?

Name any of his other works that you happen to know.

4. Study of Words and Expressions

Write down the opposites of: the dead, friend, delight, weal, gratitude, virtues, hopes. What are such pairs of opposites called?

Form nouns from: converse, understand, live, condemn, travel.

Write down a list of all the abstract terms in the poem; underline those of English origin.

Write down all the "poetic words," all the "compound words," and say how the latter are formed.

Write out a list of all the prefixes and suffixes, and explain their force and origin.

Give the past tense and past participle of all strong verbs.

"Casual eyes": adjective used for adverb,—a common characteristic of poetry.

ROOTS

LATIN:

Vertēre, *to turn*:

CONVERSE (*v. p. 37*).

Damnum, *loss*:

CONDEMN, damage, indemnify, indemnity.

Struere (**struct**), *to build up*: INSTRUCTION, construct, construe, instrument, destroy, obstruct, structure, superstructure.

EXERCISES: 1. Give derivation of "understand" and "gratitude."

2. Give twenty words of Ænglisc origin, and arrange these under general headings (*cf. p. 11*).

XXI

THE INFLUENCE OF LATIN

(2) INTRODUCTION OF CHRISTIANITY: EARLY LITERATURE

AMONGST the many advantages which the Roman occupation brought to the Celts must be reckoned the introduction of Christianity. About 180 A.D. the new religion reached Britain and began to spread throughout the soldiery and the native population. Its advance was fairly rapid : and, before the Romans left the island, the Celtic inhabitants were in possession of an organised church with clergy of different ranks ; several monasteries had been built, and a Latin translation of the Bible was in use. In fact the Celts had become thoroughly Christian, and this meant the adoption of many Latin words connected with the new faith and its services. But when the pagan English arrived from the continent, not only did they retain their own heathen worship, but they proceeded to stamp out the British Christianity. It was not until their own conversion by St Augustine in 597 that they felt the need of new religious terms. Thereafter "Church" words were introduced in considerable numbers.

The ecclesiastical connection thus formed with Rome led to a closer relation with the continent in several other ways. The Christian missionaries brought with them foreign customs and modes of life, and accordingly many names referring to Food, Dress, Furniture, to the Household and its precincts, crept gradually into the *Ænglisc* tongue. Some of these terms came originally from a Greek source, but for long prior to their introduction into Britain they had been thoroughly Latinised. There-

fore, whether originally Latin or Greek, such words are said to form the **Second Latin Addition**.

The following table shows the different types of words introduced, and also the changes they have undergone :—

Latin and Greek Words

CLASS OF WORD.	PRESENT FORM.	EARLIEST ENGLISH FORM.	LATIN FORM.	GREEK FORM.
Church Words	apostle bishop creed mass pope	apostol biscop creda maesse papa	apostolus episcopus credo missa papa	apostolos episkopos pappas
Trees and Plants	beet lily palm pear pepper plant plum	bete lilie palm pere pipor plante plume	beta lilium palma pirum piper planta prunum	leirion peperi prounon
Fish, Animals, etc.	lobster mussel turtle trout	loppestre muscle turtle truht	locusta musculus turtur tructa	 troktes
Household Words	butter cheese dish cup fork kitchen pan	butere ciese disc cuppe forca cycene panne	butyrum caseus discus cupa furca coquina panna	bouturon discos
Clothing	cap fan linen sock	caeppe fann linen socc	cappa vannus linum soccus	
Furniture	chest mat pole	cist meatte pal	cista matta palus	

Early Literature

To the humanising influence and patronage of the early Church England is indebted not only for the encouragement of her literature, but also for its preservation when written. In that rude age the monasteries were the only places of learning, and the only safe asylum for the poet and scholar. Consequently the first writers were monks, and most of the Early Ænglisc literature is religious in spirit. Printing had not yet been invented, but the monks recorded their works in beautiful lettering done by hand. To complete a manuscript (lit. hand-written) necessarily took a long time, but when finished it was carefully treasured in the monastery. Beautiful specimens of these books may still be seen in the great museums and libraries, and so valuable are they that they can scarcely be bought with gold.

It is true that the English in their pagan days wrote poetry, chiefly stories of travel and adventure, and descriptions of fierce fights by land and sea, but it is fragmentary, and its preservation is probably due to the monks, who committed to writing the oral traditions of successive generations. One wonderful poem, *The Beowulf*, which may have been originally composed on the continent before the invasion, doubtless was thus preserved. A Christian poet of Northumbria, sometime in the seventh or eighth century, collected several versions of the story and made them into one grand work. The poem throws an interesting light on the history, the manners, customs, and superstitions of the English race. It is a tale of heroic deeds done by a mighty warrior, Beowulf, against the monsters of the moor and of the sea. It records how, after a life of manful endeavour, the hero, in slaying a fierce dragon, was mortally wounded, and thus sacrificed himself to protect his people.

The first native Ænglisc poet was one **Caedmon**, a Northumbrian, who about 670 lived at Whitby, close by the monastery of Hilda the abbess. It is recorded that he was a poor stableman who received the gift of song in a vision. The learned monks, getting to know of it, thereupon told him Bible stories which he put into

verse. It was at one time believed that he paraphrased the whole of the history of the Old and New Testaments, but it is now thought that this was the work of several persons. In any case the name of Caedmon is associated with certain early religious poetry, and the poem itself is often called *Caedmon's Paraphrase*.

Cynewulf, another famous Northumbrian poet, wrote works (both religious and secular) of great excellence. His *Vision of the Cross* and his *Seafarer* are noteworthy.

In the person of **Baeda**, who is more commonly known as "the venerable Bede," Northumbria can also claim the first great Ænglisc

WRITERS OF THE OLD ENGLISH PERIOD

	7 th Century		8 th Century		9 th Century		10 th Century		
	600	650	700	750	800	850	900	950	1000
SAXON DIALECT							THE SAXON CHRONICLE		
						ÆLFRED		ÆLFRIC	
ANGLIAN DIALECTS	CÆDMON								
			BEDE						
				CYNEWULF					
				Composition of the BEOWULF					

prose writer. Bede was a churchman of vast learning, whose fame spread throughout Europe, so that scholars gladly came from far and near to learn of him. His works are scientific, historical, theological: and, unfortunately, he wrote most of them in Latin. Only one important book was written in his native Ænglisc, *The Translation of the Gospel of St John*; but no copy of it is known to exist. His *Ecclesiastical History of the English People*, written in Latin, and of which many famous manuscripts have been preserved, is of the highest value to the student of English Literature.

When the Scandians conquered Northumbria, the literature of the north perished. In the south, however, **Ælfred the Great**

(d. 901) not only encouraged learning in others, but himself made many translations from Latin into good Ænglisc prose. Under his guidance Winchester became a great literary centre. His works were all instructive, and such as would be good for his people to know; they deal with philosophy, history, and religion. King Ælfred also took a great interest in the *Old English Chronicle*, a set of historical narratives which may have been begun as early as 755, and which continued to record important events down to the death of Stephen in 1154. In these annals two fine battle poems have been preserved, *The Song of Brunanburh* (fought in 937) and *The Battle of Maldon* (fought in 991), both against the Danes. After the death of Ælfred, a learned Benedictine abbot, named **Ælfric**, translated large portions of the Bible and wrote *The Lives of the Saints*, a famous book. Although the writing of Ænglisc continued down to the end of the first or early period—that is, down to the commencement of the twelfth century—there are no names so notable as those already given.

XXII

SIR GALAHAD

MY good blade carves the *casques* of men,
My tough *lance* thrusteth *sure*,
My strength is as the strength of ten,
Because my heart is *pure*.
5 The shattering *trumpet* shrilleth high,
The hard brands shiver on the steel,
The *splintered* spear-shafts crack and fly,
The horse and rider reel :
They reel, they *roll* in *clanging lists*,
10 And when the tide of *combat* stands,
Perfume and *flowers* fall in showers,
That lightly rain from ladies' hands.

How sweet are looks that ladies bend
On whom their *favours* fall !
15 For them I *battle* till the end,
To *save* from shame and thrall :
But all my heart is drawn above,
My knees are bow'd in *crypt* and *shrine* :
I never felt the kiss of love,
20 Nor maiden's hand in mine.
More *bounteous aspects* on me beam,
Me mightier *transports move* and thrill ;
So keep I fair thro' *faith* and *prayer*
A *virgin* heart in work and will.

25 When down the stormy *crescent* goes,
 A light before me swims,
 Between dark stems the *forest* glows,
 I hear a *noise* of *hymns* :
 Then by some *secret shrine* I ride ;
30 I hear a *voice*, but none are there ;
 The stalls are *void*, the doors are wide,
 The tapers burning fair.
 Fair gleams the snowy *altar-cloth*,
 The silver *vessels* sparkle clean,
35 The shrill bell rings, the *censer* swings,
 And *solemn chaunts* resound between.

 Sometimes on lonely *mountain-meres*
 I find a *magic* bark ;
 I leap on board ; no helmsman steers ;
40 I float till all is dark.
 A *gentle sound*, an awful light !
 Three *angels* bear the holy *Grail* :
 With folded feet, in *stoles* of white,
 On sleeping wings they sail.
45 Ah, blessed *vision* ! blood of God !
 My *spirit* beats her *mortal bars*,
 As down dark tides the *glory* slides,
 And star-like mingles with the stars.

 When on my goodly *charger* borne
50 Thro' dreaming towns I go,
 The cock crows ere the *Christmas* morn,
 The *streets* are dumb with snow.
 The *tempest* crackles on the leads,
 And, ringing, spins from brand and *mail* ;
55 But o'er the dark a *glory* spreads,
 And gilds the driving hail.

- I leave the *plain*, I climb the height ;
No branchy thicket shelter yields :
But blessed *forms* in whistling storms
60 Fly o'er waste fens and windy fields.
- A maiden knight—to me is given
Such hope, I know not fear ;
I yearn to breathe the *airs* of heaven
That often meet me here.
65 I *muse* on *joy* that will not *cease*,
Pure spaces clothed in living beams,
Pure lilies of *eternal peace*,
Whose *odours* *haunt* my dreams ;
And, stricken by an *angel's* hand,
70 This *mortal armour* that I wear,
This weight and *size*, this heart and eyes,
Are *touched*, are *turned* to *finest air*.
- The clouds are broken in the sky,
And thro' the *mountain-walls*
75 A *rolling organ-harmony*
Swells up, and shakes and falls,
Then *move* the trees, the *copses* nod,
Wings flutter, *voices* hover *clear* :
“O *just* and *faithful* knight of God !
80 Ride on ! the *prize* is near.”
So *pass* I *hostel*, hall and *grange*,
By bridge and ford, by park and *pale*,
All-*armed* I ride, whate'er betide,
Until I find the holy *Grail*.

ALFRED, LORD TENNYSON (1809-1892).

1. Questions and Exercises

Who is the speaker? What is his rank in life? At what period in history did he live? Give reasons from the poem. Is the

first stanza descriptive? What does it describe? Go over the poem stanza by stanza, and say whether each is narrative, descriptive, or reflective on the whole. Select stanzas which illustrate more than one of the above general types of composition. What is the speaker's greatest desire? Quote the line which gives the information. Give the various lines which deal with the knight's life under the following heads: the lists, love, religion, forest-journey, mountain-meres, dreaming towns, storms, various shelters and abodes. Give instances of what the knight imagined he saw. What was the cause of these visions? Is it possible to classify this poem as autobiographic? Why? Is the poet writing about himself? Select words of pictorial quality, and arrange them under two heads—(1) those giving an exact description, (2) those giving a vague description. Does the matter of the poem interest you? Do you like the way in which the poet has treated his subject? Which, matter or its treatment, would you select as giving you more pleasure? Why?

2. Composition and Exposition

In this poem Tennyson displays the art of a great poet. An examination of this one piece would yield illustrations of nearly all the various characteristics of poetry which have already been gleaned from many sources. Thus, in regard to *Form*, the poem has *metre* and *rhyme*; the *mètre* is varied by occasional inverted stresses, the rhymes occur both in the middle and at the end of a line, and are of two kinds, single and double.

In regard to *Diction*, there are poetic words as well as words used in a different order from that of prose. *Poetic effect* is also gained by the use of certain parts of speech in an unusual connection. Vividness results from the selection of onomatopoetic words, and monotony is avoided by repeating the same idea in different words, by synonyms and the synonymous phrase.

The qualities and characteristics enumerated above are easily apparent, and may be noted by almost any one; but, besides these

externals, poetry possesses beauties which it is not easy to point out, but which the reader gradually learns to appreciate for himself. He comes to distinguish the *feeling* of the poet from his mere craftsmanship; he comes to associate the *matter* and the *manner*, and to see if these be in sympathy; he comes to understand the poet's *aim*, and to see if it is successfully *realised*. This kind of appreciation depends quite as much on the reader as on the poet.

The poet's aim here is to describe the character of Sir Galahad. But notice the treatment of this poem and that of *The Character of a Happy Life*, where there is a somewhat similar aim. The latter is a direct description by the poet, it is almost an enumeration of good habits, the nobility of its sentiments is worthy of all praise; but it is deficient in imagination, it wants that vagueness and suggestion which stimulates thought, it makes little appeal to the emotions. Tennyson's description of Sir Galahad is indirect; he makes the knight describe himself, and the latter, by telling of his actions, really throws light on his own character. The poem is rich in these very qualities which are lacking in *The Character of a Happy Life*. In Wotton's description the *matter* seems more important than the *manner*; in Tennyson's the *manner* seems quite as important as the *matter*.

EXERCISES: I. Write a character sketch of Sir Galahad.

2. What is meant by the terms "Romantic," "Dramatic"? In what way, if any, does the poem justify these epithets?
3. Point out passages which show great imagination on the part of the poet, and those which call for great imagination on the part of the reader.
4. Paraphrase—(a) easy, (b) difficult, (c) very difficult.
 (a) ll. 1-4, ll. 13-16, ll. 49-52, ll. 81-84.
 (b) ll. 5-12, ll. 53-60, ll. 73-86, ll. 25-36.
 (c) ll. 41-48, ll. 65-72.
5. Write down a list of words or phrases which you find difficult to paraphrase. Endeavour to find synonyms for these.
6. Change from first to third person and from present to past tense ll. 49-60.
7. Select suitable quotations from the poem.

3. Prosody

Give examples of Head Rhyme (Alliteration).

Give examples of Middle Rhyme, both single and double.

Give examples of Feminine Rhymes.

By means of letters show the rhyme-arrangement of the first and last stanzas.

In the second last line of each stanza put the accent marks, and underline middle rhymes.

In the first stanza the line,

“Perfume and flowers fall in showers,”

may give some trouble. When there is doubt about the scansion of any particular line, the corresponding lines in the other stanzas should be scanned, and if these follow a regular order the doubtful line should be similarly stressed, even although the metre seem a little forced. In this case the dictionary gives the pronunciation

pér'fume or *perfúme*.

The line therefore reads thus :

Perfúme | and flów | ers fáll | in shów | ers.

As has already been pointed out (p. 56), it is sometimes necessary to omit a syllable in scanning. Notice the line :

The shátt'ring trúp'et shrílleth hígh.

The sound of the “e” in *shattering* is either omitted or carried quickly on to the next syllable, with the result that the word reads *shatt'ring*. This missing out of a letter is called **Elision**. The carrying over of the sound to the next syllable is called **Slurring**.

EXERCISES : Scan the first stanza.

Study carefully the following diagrammatic representation, and say to which stanza it refers. ~ = slurred syllable.

x l x l x l x l	a	or	1
x l x l x l	b	.	2
x l x l x l x l	a	.	1
x l x l x l	b	.	2
x l x l x l x l	c	.	3
x l x l x l x l	d	.	4
x l x l x l x l	c	.	3
x l x l x l	d	.	4
x l x l x l x l	e	.	5
x l x l x l x l	f	.	6
x l x l x l x l	g	.	7
x l x l x l x l	f	.	6

Middle rhymes are underlined.

Draw out a similar stanza-plan for the last stanza.

4. Study of Words and Expressions

<i>Poetic Words</i>	brands, thrall, stormy crescent, void, chaunts, meres, stoles, branchy, pale.
<i>Compound Words</i>	mountain-meres, Christmas, mountain-walls, organ-harmony, all-armed, spear-shafts, sometimes, helmsman, faithful, awful.
<i>Archaic Word</i>	pale. (Give another use of this word.)
<i>Onomatopoeic Words</i>	thrusteth, shattering, shrilleth, shiver, splintered, crack, reel, clanging, slides, crows, crackles, ringing, spins, whistling, rolling, flutter, hover.
<i>Prefixes</i>	per — perfume — per, through. (L.)
<i>Suffixes</i>	et — trumpet — et, diminutive. (L.)
	ous — bounteous — ius, etc., adjectival. (L.)
	le — sparkle — le, frequentative. (Æ.)
	al — mortal — al, adjectival. (L.)
	er — flutter — er, frequentative. (Æ.)
	hover

A Frequentative is a particle denoting frequency or continuance of action.

ROOTS

LATIN :

- Batère, to beat :** COMBAT, abate, battalion, batter, battery, battle, debate.
- Portare, to carry :** TRANSPORTS, comport, export, import, deport, port, porter, portfolio, portmanteau, report, purport, support.
- Crescere, to grow :** CRESCENT, accretion, accrue, concrete, decrease, excrescence, increment, recruit, crew, increase.

ÆNGLISC :

- Beran, to carry :** BORNE, bear, burden, burthen.
- Spinnan, to spin :** SPINS, spinster, spider, spindle, spindly.
- Steoran, to steer :** STEER, strike, streak, stroke.

GREEK :

- Kolaphos, a blow :** COPSE, coppice, cope, coupon, recoup.

EXERCISES: 1. Derive : brands, voice, tapers, altar, chaunts, resound, sound, vision, streets, plain, armour.

2. Give examples of synonyms or synonymous phrases.
3. Point out any words which have an unusual grammatical relation, *e.g.* adjective for adverb, etc.
4. Which phrase in the poem is very like one in *Jock o' Hazeldean*?
5. Look up the derivation of the italicised words. From what language do they all come?
6. What are the frequentatives from : crack, spark, wade, beat, flit, gleam, spout?
7. Define a diminutive. Give diminutives of : lass, cigar, trump, part, hill, man, brook.

XXIII

SIR ARTHUR O'KELLYN

WHÉRE is the gráve of Sir Árthur O'Kéllyn?
 Where may the gráve of that góod man bé?
 By the síde of a spring, on the bréast of Helvéllyn,
 Under the twigs of a yóung birch trée.
 The óak that in sùmmér was swéet to héar,
 And rústled its léaves in the fáll of the yéar,
 And whístled and róared in the wínter alóne,
 Is góne,—and the bírch in its stéad is grówn.—
 The knight's bónes are dúst,
 And his góod sword rúst :—
 His sóul is wíth the sáints, I trúst.

SAMUEL TAYLOR COLERIDGE (1772-1834).

1. Questions and Exercises

Why does the poet repeat the initial question? Does he answer the question himself? Is the poem a dialogue? Why? Is the exact location of the Knight's Tomb known? Select a part of the poem that is purely descriptive. Write down words which seem to imitate certain sounds heard in nature. What is the name given to this kind of word? Why does the poet mention the oak and the birch? What age can an oak attain? What kind of tree grows up in place of the oak? Is it long since the Knight was buried? Make a rough estimate of the time from data given in the poem. Is his tomb really described? Why? What title would you give this poem?

2. Composition and Exposition : *The Play of Fancy*

In this poem there are several clearly marked divisions.

- | | |
|------------------------------------------------------------------------|-----------|
| I. The Introduction : a question asked. | ll. 1-2. |
| II. The Answer. | ll. 3-4. |
| III. Lapse of Time indicated by reference to the oak and
the birch. | ll. 5-8. |
| IV. Lapse of Time indicated by its result. | ll. 9-10. |
| V. A hope expressed by the poet. | l. 11. |

If the first part were condensed, the question would be, "Where is the grave of the good Sir Arthur O'Kellyn?" since the word "good" contains the only new idea in the second line. The introduction serves two purposes : first, to arouse interest in the subject ; and second, to make a statement in a forcible way. Questions are not always asked for the sake of getting a reply. To some questions the reply is so obvious that no answer is expected.

Examples :

Question : Who can paint like Nature?

Answer : No one can.

Question : Can the Ethiope change his skin or the leopard his spots?

Answer : The Ethiope cannot change his skin nor the leopard his spots.

Such questions are really indirect assertions.

To other questions no reply can be given because the answer is not known. Coleridge does not expect an answer to his questions about the grave of Sir Arthur O'Kellyn. In such cases the question is intended to arouse interest and curiosity, and thus to prepare the way for the giving of information.

Questions used for effect or for emphasis are called **Rhetorical Questions**.

Rhetorical Interrogation is the name given to that construction in which a question is asked, not for the purpose of receiving information, but of giving it.

Interrogation, because it not only gives some information but prepares the mind to receive more, appeals *directly* to the imagination. Interrogation may be used in prose and poetry both. But the poet stirs the imagination best by *indirect* means. Coleridge knew well how to do this :

The oak that in summer was sweet to hear,
And rustled its leaves in the fall of the year,
And whistled and roared in the winter alone,
Is gone,—and the birch in its stead is grown.

Regarded by themselves, these lines are beautifully descriptive, but when they are read with regard to their context, a greater significance is at once attached to them. The mention of the oak—a tree which had braved the seasons' difference, maybe for centuries, but which had at last succumbed—recalls to mind the great lapse of time and the changes that have taken place in the scene since the knight was buried close by the spring on the mountain side. More indirectly, too, comes the lesson that Death is the fate of all things that have life. But the play of fancy suggested by these lines does not end here. To the imaginative reader, perhaps, may come the thought that this knight was once a living, breathing human being, not insensible to the beauty of nature, not always warring against his foes, but sometimes resting beneath the shade of the oak and taking delight in the sweet summer music of its leaves. The value of poetry lies quite as much in what it suggests as in what it expresses clearly.

EXERCISES : I. Write a composition on "The Knight of Chivalry," using the following plan. Quote from Sir Galahad or other poem.

I. *Introduction.* What "Chivalry" means. When it was practised. The Knight, the upholder of Chivalry.

II. *The Knight.* How a person became one. How he was armed and mounted. Some famous Knights—Cœur-de-Lion, Black Prince, etc.

- III. *His Adventures.* (a) On behalf of Christianity.
(b) On behalf of distressed ladies.

IV. *Conclusion.* Was the knight's ideal good? Why Chivalry disappeared.
How we may still practise it.

2. Draw from fancy a sketch of Sir Arthur O'Kellyn as a man of peace.

3. Prosody

In each line how many stresses? What is the name of the metre? Give two lines of Dimeter. In the first line, how many weak syllables? Point out the lines which have most weak syllables and those which have fewest.

Each foot must have one strong stress, and it has been shown that the iambus and the trochee have also one weak syllable. Thus

iambus = | weak^x strong^ˆ | and trochee = | strong^ˆ weak^x | .

But some feet have two weak syllables in addition to the one strong stress, making three in all. A common arrangement of these three syllables is to have two weak preceding one strong, thus :

| weak^x, weak^x, strong^ˆ | .

This arrangement of stresses is called an **Anapæst**. An anapæst is just an iambus with an extra weak syllable at the beginning. Iambus x ˆ; Anapæst x x ˆ. Lines are frequently composed of a mixture of iambic and anapæstic feet.

The ^x oak ^ˆ	that ^x in ^x sum ^ˆ	mer ^x was ^x sweet ^ˆ	to ^x hear ^ˆ	
iambus	anapæst	anapæst	iambus	
By ^x the ^x side ^ˆ	of ^x a ^x spring ^ˆ	on ^x the ^x breast ^ˆ	of ^x Helvel ^ˆ	lyn ^x
anapæst	anapæst	anapæst	anapæst	excessive
— Where ^x	may ^x the ^x grave ^ˆ	of ^x that ^x good ^ˆ	man ^x be ^ˆ	
strong stress	anapæst	anapæst	iambus	

At the beginning of a line one strongly stressed syllable may stand for a complete foot.

Three lines rhyming together form a **Triplet**.

The knight's bones are dust,
And his good sword rust ;—
His soul is with the saints, I trust.

4. Study of Words and Expressions

<i>Poetic Words</i>	breast.
<i>Onomatopoeitic Words</i>	rustled, whistled, roared.
<i>Prefixes</i>	O'. O'Kellyn, O' = son of.

Prefixes and suffixes may denote the relationship of father to son, *e.g.*

Brown-ing,	son of Brown,	suffix.	(Æ.)
Fitz-roy,	son of Roy (king),	prefix.	(Celtic.)
Mac-donald,	son of Donald,	prefix.	(Celtic.)
John-son,	son of John,	suffix.	(Æ.)

Derivatives formed with such prefixes or suffixes are called Patronymics.

ROOTS

ÆNGLISC :

Grafan, to dig : GRAVE, engrave, graft, engraft, grove, groove.

EXERCISES : 1. Write out a list of words of Ænglisc origin and arrange these in classes under general headings.

2. Make sentences containing the word "breast" used in as many different ways as you can.
3. Give the different meanings of the word "fall" in the following :—riding for a fall, meet me at the fall, he came over last fall, a fall of rock, don't fall, rain-fall.

XXIV

THE NORMAN BARON

IN his *chamber*, weak and dying,
Was the Norman *baron* lying ;
Loud without, the *tempest* thundered,
And the *castle-turret* shook.

In this fight was Death the gainer,
Spite of *vassal* and *retainer*,
And the lands his *sires* had plundered,
Written in the Doomsday Book.

By his bed a monk was seated,
Who in a *humble voice* repeated
Many a *prayer* and *pater-noster*
From the missal on his knee.

And, amid the *tempest* pealing,
Sounds of bells came faintly stealing,
Bells, that, from the neighbouring *kloster*,
Rang for the *Nativity*.

In the hall, the *serf* and *vassal*
Held, that night, their Christmas wassail ;
Many a *carol*, old and *saintly*,
Sang the *minstrels* and the *waits*.

And so loud these Saxon gleemen
Sang to *slaves* the songs of freemen,
That the storm was heard but faintly,
Knocking at the *castle-gates*.

Till at length the *lays* they *chaunted*
Reached the *chamber terror-haunted*,
Where the monk, with *accents* holy
Whispered at the *baron's* ear.

Tears upon his eyelids glistened,
As he *paused* awhile and listened,
And the dying baron slowly
Turned his weary head to hear.

"Wassail for the kingly *stranger*
Born and cradled in a *manger*!
King, like David, priest, like Aaron,
Christ is born to set us free."

And the lightning showed the *sainted*
Figures on the *casement painted*,
And *exclaimed* the shuddering *baron*,
"*Miserere, Domine* !"

In that *hour* of deep *contrition*,
He beheld, with *clearer vision*,
Through all outward show and *fashion*,
Justice, the *Avenger*, rise.

Áll the *pómp* of éarth had *vánished*,
Fálsehood ánd *deceít* were *bánished*,
Reáson spáke more lóud than *pásson*,
Ánd the trúth wore nó *disguíse*.

Every *vassal* of his *banner*,
Every *serf* born to his *manor*,
All those wronged and wretched *creatures*,
Bý his hánd were fréed agáin

And, as on the *sacred* missal
 He *recorded* their *dismissal*,
 Death relaxed his iron *features*,
 And the monk *replied*, "Amen"!

Many *centuries* have been *numbered*
 Since in death the *baron* slumbered
 By the *convent's* *sculptured* portal,
 Mingling with the *common* dust:

But the good deed, through the *ages*
 Living in *historic* pages,
 Brighter grows and gleams *immortal*,
 Unconsumed by moth or rust.

H. W. LONGFELLOW (1807-1882).

1. Questions and Exercises

With what period in history does the poem deal? What would you fix as the earliest date for the event? Quote reason from the poem. On what day of the month did the baron die? Explain the apparent contradiction implied in the following quotations:—

"Loud without the tempest thundered
 And the castle-turret shook."

"The storm was heard but faintly
 Knocking at the castle-gates."

Write down a list of words from the poem under the headings *storm*, *religion*, *vassalage*. *Carols*, *songs*, *lays* are synonymous; give synonyms for *chamber*, *tempest*, *turret*, and any other ten words occurring in the poem. Write down words which are used more than once in the poem. Why does the poet use them so often? Give a synonym for each of these words. What different parts of the castle are mentioned? Where is the chief scene laid? What would the liberated serfs do for a livelihood?

2. Composition : *Inversion*

The usual order of the words in a sentence is Subject, Predicate, Object. If the predicate is placed before the subject, then the order is inverted, and the construction, whether in prose or verse, is called **Inversion**. This construction occurs so frequently in poetry that it may be said to be a special characteristic of verse. The poet has to resort to this device in order to fit in the words to the stress system of his lines, but sometimes inversion is used to secure greater force or emphasis to a statement.

Examples :

In this fight was Death the gainer.
Was the Norman baron lying.

EXERCISES : 1. Give other examples of Inversion, and say which lines you think are thus made more emphatic.

2. Group the following words under headings :—Doomsday Book, baron, castle, vassal, retainer, serfs, manor, banner, lands, slaves, pomp, freed, recorded, dismissal. Incorporate these headings into a plan for an essay on the Feudal System. Write the essay.
3. Paraphrase stanzas 7, 10, 15, 16.
4. Write out any stanza in prose form, and then alter any word or phrase which is not in the usual prose order.
5. Give examples of the repetition of the same idea in different words.
6. Write a description of the scene in the hall when the serfs were listening to the gleemen.
7. By Inversion secure additional emphasis to the following :
The Deserted Village appeared in 1770.
 The broad bright sun rested almost upon the western wave.
 The bride hath paced into the hall, she is red as a rose ;
 Nodding their heads before her the merry minstrelsy goes.

3. Prosody

In each stanza how many rhymes? In every two succeeding stanzas how many separate rhymes? By which of these adjectives would you describe the stress order—anapaestic, iambic, trochaic? In each stanza how many double rhymes? In each stanza how many single rhymes? Write down in words a description of how the stanzas are connected in regard to rhyme. Is there any similar connection in regard to metre? What is the name of the metre? Give examples of trochaic couplets. Select stanzas in which adjectives are placed after nouns: put the adjectives before the nouns. What is the effect on the scansion?

When a line has its full complement of strong stresses, but is short in regard to its weak accents, it is said to be defective, or Catalectic.

Ex. : / x / x / x / x
 And the | castle- | turret | shōok — |

Give other five examples of Catalectic lines.

The interlinking of the stanzas is thus shown :

1		2.	
$\left. \begin{array}{l} \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \\ \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \\ \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \\ \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} - \end{array} \right\}$	$\begin{array}{l} a \\ a \\ b \\ c \end{array}$	$\left. \begin{array}{l} \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \\ \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \\ \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \\ \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} \times \underline{\Lambda} - \end{array} \right\}$	$\begin{array}{l} d \\ d \\ b \\ c \end{array}$

Notice that the catalectic line has always single rhyme.

EXERCISES: Show how the following stanza is inconsistent with the above scheme :—

Where the monk with accents holy
 Whispered at the baron's ear,
 And the dying baron slowly
 Turned his weary head to hear.

Describe in words the metre and the rhyme arrangement of the above.

4. Study of Words and Expressions

<i>Poetic Words</i>	spite of, sires, spake, kloster = cloister, accents holy.
<i>Compound Words</i>	Doomsday, eyelids, terror-haunted, Christmas, pater-noster, outward (weard = direction), wassail (waes hael).
<i>Foreign Words</i>	Miserere, Domine (Pity us, O Lord), pater noster (Our Father). (Lat.)
<i>Prefixes</i>	a — awhile — a = on (while = time).
<i>Suffixes</i>	ure — figures — ura, abstract suffix. (L.)
	ment — casement — ment, „ „ (L.)
	ice — Justice — ice, „ „ (L.)
	hood — Falsehood — hood „ „ (Æ.)
<i>Hybrid</i>	Falsehood, false (Latin) + hood (Ænglisc).

ROOTS

LATIN :

Humus , <i>the ground</i> :	HUMBLE, exhume, humiliate, humility.
Mittère (<i>miss</i>), <i>to send</i> :	DISMISSAL, admit, commit, compromise, demise, emit, intermit, message, missile, mission, missive, omit, permit, promise, submit, surmise, transmit.
Fallère , <i>to deceive</i> :	FALSEHOOD, default, fail, fallacy, fallible, fault.
Mori , <i>to die</i> :	IMMORTAL, morbid, mortgage, mortify, mortuary, murrain.

GREEK :

Monos , <i>alone</i> :	MONK, monastery, monarch, monologue, mono- lith, monopoly.
-------------------------------	---------------------------------------------------------------

EXERCISES : Give the words in the poem having the following prefixes—re, ex, be, dis, un, im—and show the force of each prefix.

The following suffixes occur : Select the words from the poem and show the force of each suffix :—Et, er, th, en, al, or, ly, ure, ment, ion, ice, hood, ic.

Arrange above suffixes into groups : noun-forming, adjective-forming, adverb-forming, and miscellaneous.

Derive any twelve words in the poem whose roots have been previously learnt.

Notice the words that are italicised. Compare with *Sir Galahad*. From what language are all the italicised words derived ?

XXV

THE INFLUENCE OF LATIN

(3) THE NORMAN CONQUEST

THE Latin words added to the English vocabulary as a result of the military occupation and of the introduction of Christianity were brought by Romans themselves—in the former instance by the Roman legionaries and traders; in the latter by the Roman missionaries. But, strange as it may seem, a third, and probably the largest addition of Latin words that has ever been made to English, took place through the agency not of a Roman but of a Germanic race.

To understand how this was possible it is necessary to consider the state of Europe in the fifth century. At this time there was a general state of unrest amongst the peoples of Europe. The wild tribes to the north and east of the Roman Empire vacated their own lands and sought homes within the frontier. So constant was the pressure exerted by these barbarians that at last the Roman legions were unable to withstand the invaders, and bit by bit the once mighty Empire fell to pieces. In 410 Britain was definitely abandoned, and shortly afterwards the larger portion of the island was occupied by the English. What happened to Britain also happened to other portions of the empire. The Roman troops were either withdrawn or driven out, and the lands which they had garrisoned fell a prey to the invading tribes from the surrounding districts or were devastated by barbarian hordes, strangers from a distance, as they marched on their way towards Rome itself.

Gaul latterly fell into the power of the Franks, a Germanic tribe from the Rhineland. The country thereafter was known as the

land of the Franks, that is, France. The language of Gaul was of course Latin, and this language was adopted by the newcomers. But Latin itself had suffered considerable change, and in the various countries where it had been spoken it began to assume different forms. These were all descended from the original Latin, the speech of the Romans, and therefore they are now called **Romance** languages. Thus the Latin spoken in Italy broke down into **Italian**, the Latin of Spain became **Spanish**, and the Latin of France became **French**. In this way both the country and the language came to be named after the Franks.

In the course of time the Franks were strong enough not only to beat back other invaders, but to set up a powerful empire under their great leader Charlemagne (d. 814). But after his death the empire was divided and weakened, and when, in the ninth century, new invaders appeared on the coasts of France, they encountered but feeble resistance from the French. These foes were the Scandians, Norsemen, or Danes, who at the same time ravaged the English coasts. Such terrible fighters were these vikings that, partly as a bribe, partly as a conquest, they obtained from the Franks possession of the lands lying around the lower course of the Seine. The district allotted to the Northmen came to be called Normandy, and soon under its new name was reckoned the most powerful dukedom of all France. The Northmen, like the English, were a Germanic race speaking a Germanic tongue; but when they settled in France they adopted the speech of the Franks. Subsequently the kind of French spoken by the Normans was called **Norman French**, to distinguish it from the French of Paris—Parisian or Central French. In the eleventh century the Normans invaded England, and thus a Germanic people, racially akin to the English, were the means of introducing a great foreign element from a Romance language into the speech of their island kinsmen.

At an early period the Latin of France, henceforth called French, had begun to influence Ænglisc. Intercourse between England and its nearest continental neighbour had always been well main-

tained. It is certain that in the early Christian days the religious life of England benefited greatly from the presence of French clerics. It is thought that the first stone churches in the country were built by them, and it is known that about the year 950 the great churchman Dunstan, returning from his exile at Ghent, introduced the French system and customs into the English monasteries. In the reign of Edward the Confessor, himself half a Frenchman, not only the clerical but also the political influence of the French was strongly felt.

All this favoured the introduction of French words, but comparatively few additions to the *Ænglisc* vocabulary were due to these causes. It was not until the armed invasion of England by the Normans that the **Third Latin Element** found a sure place in the language. In 1066 Duke William of Normandy led his barons against Harold, the Saxon king. The latter's defeat and death at the battle of Senlac gave the Norman the crown, and he quickly made himself secure by dividing the conquered territory amongst his followers. These all spoke Norman French, and for quite one hundred and fifty years after the Conquest this was the only language of the great nobles and ecclesiastics, and even of those of lower rank, the knights and priests. Men of learning followed in the train of the conquerors, and thus even scholars, who previously had written almost solely in Latin, began to use Norman French also.

Indeed, so thorough was the Conquest, that it seemed as if French would supplant *Ænglisc* in the same way as the latter had supplanted the Latinised Celtic. But there was this difference. The *Ænglisc* conquest of the Celts was the subjugation and almost the extermination of an alien race, while the Norman conquest was really a settlement by a comparatively small number of a kindred people. The *Ænglisc* invaders brought an entirely new population; the Normans brought only a new ruling class. Nevertheless, for several generations the fate of *Ænglisc* as a national speech hung in the balance; but then ever so slowly the scale turned in

its favour, and instead of being despoiled and weakened by the Conquest, Ænglisc was strengthened and enriched.

During their stay in France the Normans had gained much. They had readily absorbed the manners and customs of the Franks, had become the champions of the Christian Church, and, as far as was possible in that rude age, had patronised learning and the arts. They therefore brought a certain refinement with them into England, and this is shown by the number of new words relating to ceremony—of the **Church, Feudalism, Law and War**—which they introduced. Their superior mode of life is also shown in their household terms, chiefly relating to **cookery** and the service of the table. A new system of **government**, new methods of **warfare**, more advanced ideas of **architecture**, new **sports** and **pastimes**, all led to the introduction of appropriate terms.

This increase to the vocabulary consisted of words derived from Latin, and is therefore often called the **Third Latin Addition**. It comprised many thousands of words, but it is possible to arrange most of them into easily-remembered groups, each group representing some special characteristic of the Normans. Words connected with (1) The Church, (2) Chivalry, (3) Architecture, (4) Feudalism, (5) Law, (6) War, (7) Hunting, and (8) Learning (Abstract terms) form the most numerous groups.

In regard to the last group, it must be borne in mind that the cause of scholarship was greatly strengthened by the coming of the Normans. English scholars became acquainted with French Romances, and, more important still, they were brought into contact with Arabic learning and the wisdom of the East.

In order to show how largely words introduced by the Normans enter into the current speech, such words have been italicised in the poems *Sir Galahad* and *The Norman Baron*. Most—but not all—of these have been arranged under their appropriate headings in the table now given. Words occurring in the poems are placed above the dotted line.

Classification of Words of the Third Latin Addition

CHURCH.	CHIVALRY.	ARCHITECTURE.	FEUDALISM.	LAW.	WAR.	HUNTING.	ABSTRACT TERMS.
carol chaunt censer convent hymns manger nativity prayer perfume passion paternoster sainted sacred solemn shrine vessels friar relic pilgrim	avenger baron combat favours lists lays minstrel pomp sire trumpet herald dame squire	casement chamber cloister crypt portal painted sculptured tower abbey chapel palace	manor retainer serf slave vassal fealty homage	banish justice recorded court chancellor damages parliament state realm treaty allege assert suppose certify doubt deny reply inconvenient debate	battle casque lance armour captain parley siege truce	forest venison quarry falcon brace	contrition fashion deceit reason vision terror delight excellence humility fame science

The following words italicised in the poems are either of the *First* or the *Second* Latin period :—

Altar, castle, missal, priest, streets, Christmas, organ, lilies, angel, walls.

The following are Latin also but of a later date :—

Crescent, unconsumed, relaxed.

The other words are all of native English origin.

As before, many of the Latin words came originally from Greek.

Derivatives from the Romance languages are often termed

Romanic.

EXERCISES : 1. Write out a list of all the italicised words not mentioned in the above lists. Classify them according to the parts of speech—nouns, verbs, etc. (There are over 40 of these words.)

- Find the percentage of Latin (including French) words in the first 100 words and in the last 100 words of "The Norman Baron."
- Give reasons why the Normans should have introduced terms dealing with "Architecture," "Law," and "Hunting."
- Write down other words under the headings "Feudalism," "Chivalry," and "War" which you have met with in your history or other reading, and which you think may be of French origin.

N.B.—Every class should have access to a good Etymological Dictionary to check impressions formed on general grounds.

Each pupil should get into the habit of jotting down, for particular study, certain words met with in his reading.

XXVI

THE QUIET OF EVENING

THE sun upon the lake is low,
The wild birds hush their song,
The hills have evening's deepest glow,
Yet Leonard tarries long.
Now all whom varied toil and care
From home and love divide,
In the calm sunset may repair
Each to the loved one's side.

The noble dame, on turret high,
Who waits her gallant knight,
Looks to the western beam to spy
The flash of armour bright.
The village maid, with hand on brow
The level ray to shade,
Upon the footpath watches now
For Colin's darkening plaid.

Now to their mates the wild swans row,
By day they swam apart,
And to the thicket wanders slow
The hind beside the hart.
The woodlark at his partner's side
Twitters his closing song—
All meet whom day and care divide,
But Leonard tarries long!

SIR WALTER SCOTT (1771-1832).

1. Questions and Exercises

Consider the title of the poem and say what is the most important statement in the first verse. The first three lines tell the time of the day—when was it? Could we be sure of that from the first line? from the second? Which line tells us clearly? What is the simple statement contained in the last four lines of the first Stanza? Which of these lines tells something known already from the first three lines? What adjective in it gives additional information? Was it windy? The whole of the next verse is an illustration taken from human life—an illustration of what? What two types of people are chosen? What are the noble dame and the village maid both doing? What was Colin's occupation? In what period of history did the noble dame look for the flash of armour? What important statement is repeated in the last verse? In it there is also an illustration taken from the animal kingdom—what types are selected? Which of the following titles would you select, and why?—The Evening Hour—The Hour of Rest—Expectancy—The Tryst—The Wife's Complaint—Unpunctuality—Disappointment—The Waiting Lover. Do you think Leonard will come at last? What is the meaning of the word "tarries"? Which characters are mentioned by name? One single line in the last verse says the same thing as four lines in the first verse—point out these lines? Select lines which are not descriptive. Write out a list of words which suggest the scene, the time, and the weather. Name words which have a pictorial quality. Make out a list of the various partners and arrange them into two columns, masculine and feminine, thus:—dame and knight, hind and hart, etc.

2. Composition: *Plan of the Poem*

A close examination of this poem reveals the fact that underlying it is a clear plan.

I. *Introauction.* (a) Time—evening.

(b) The complaint—"Leonard tarries long."

(c) Why complaint is made. The general custom.

II. *Examples of this Custom.*

(a) Illustrations from mankind.

(1) rich dame and knight.

(2) poor maid and Colin.

(b) Illustrations from animal kingdom.

(1) birds mate and swan.

partner and woodlark.

(2) beasts hind and hart.

III. *The Custom again stated:* "All meet whom day and care divide,
and*The Complaint repeated.* But Leonard tarries long."

When a poem is analysed in this fashion it is said to be logically analysed. It is a valuable exercise to find out the plan—that is, to make a logical analysis—of any composition, but it must not be too readily assumed that every poet made out a plan on paper before he wrote. The general idea and how he was going to treat it doubtless were present in his mind, and to this extent every writer has a plan ready. In the course of writing, most plans have to be modified as fresh ideas occur to the writer. This modification should affect only the detailed and not the general plan.

3. Prosody

Scan the poem. What is the difference between the Ballad stanza and the stanza of the poem? Point out any inverted stresses. Point out any slurred syllables.

Which stanza is this a representation of?

| x | | x | | x | | x | |

| x | | x | | x | |

| | x | | x | | x | | x | |

| x | | x | | x | |

| x | | x | | x | | x | |

| x | | x | | x | |

| x | | x | | x | | x | |

| x | | x | | x | |

Note the inverted stress and the slurred syllable. Draw out a representation of any other stanza.

4. Study of Words and Expressions

Poetic Words

tarries, beam.

Compound Words

footpath, woodlark, upon, sunset.

Onomatopoeic Words

hush, twitters, flash.

Prefixes

Dis, re, a, be; give the words in which each occurs
and give the force of each prefix.

Suffixes

et — turret — et, diminutive. (Romanic).

ern — western — ern, adjectival. (Æ.)

age — village — age, collective. (Romanic).

EXERCISES: Give a word with two suffixes. Make out a list of all other suffixes occurring in the poem.

Derive the following: Varied, armour. Give examples of other diminutives ending in et.

XXVII

SOLITUDE

HAPPY the man, whose wish and care
A few paternal acres bound,
Content to breathe his native air
In his own ground.

Whose herds with milk, whose fields with bread,
Whose flocks supply him with attire ;
Whose trees in summer yield him shade,
In winter fire.

Blest, who can unconcern'dly find
Hours, days, and years, slide soft away
In health of body, peace of mind,
Quiet by day.

Sound sleep by night ; study and ease
Together mixt, sweet recreation,
And innocence, which most does please
With meditation.

Thus let me live, unseen, unknown ;
Thus unlamented let me die ;
Steal from the world, and not a stone
Tell where I lie.

ALEXANDER POPE (1688-1744).

1. Questions and Exercises

Suggest alternative titles for the poem. What was the occupation of the man? Where did he dwell? Was he a landlord or

a tenant? Did he really exist? Who thinks such a one would be "happy" and "blest"? With what two aspects of man's life does the poet deal? Select a stanza which is reflective. Select stanzas which are descriptive. Is the poem reflective or descriptive on the whole? Has this poem a clear plan? Give the lines that form the conclusion. What lines may be regarded as dealing with man's mental nature? Which with his physical well-being? Make out a list of abstract words. What words have a pictorial quality? In which section of the poem are these words found? In which section are the abstract words found? Is the position of these two kinds of words any aid to the logical analysis of the poem? How?

2. Composition

EXERCISES: The following words, taken from the poem and from Shakespeare's *Henry VI.* (see page 259), suggest ideas for an essay on "The Happy Hermit." (i) Arrange these words under appropriate headings. (ii) Draw out a detailed plan for the essay. (iii) Write the essay, keeping all paragraphs distinct and keeping as close to the plan as possible. (iv) When the essay has been written, draw out another plan showing the actual order of your work:—Health of body, beautiful scenery, shepherd, fleece, minutes, hours, days, months, years, white hairs, grave, hawthorn bush, tend flock, take rest, contemplate, sport himself, food and drink, lambs, gentle stream, flowers, summer's heat, winter's cold, shade, warm shelter, peace of mind, no ambition, nature his companion, waving trees, waterfall, birds of the air, beasts of the field, meditation, innocence, quiet life, unlamented, unknelt, unknown, recreation, paternal acres.

Draw out a general plan for an essay on Friendship or Sociability.

3. Prosody

EXERCISES: Scan the first and the third stanzas. Give two examples of inverted stress. Give examples of iambic tetrameter lines with regular stresses throughout. What is meant by iambic tetrameter? Give examples of slurred syllables. Give examples of iambic dimeter. In which of the following phrases do the stresses fall most naturally:—Tell where I lie, quiet by day, in winter fire, with meditation. Describe in words the rhyme arrangement of the poem. Describe in symbols the stanza arrangement.

4. Study of Words and Expressions

- Poetic Words* Explain the peculiar use of the following phrases :—Slide soft away, steal from the world, paternal acres, study and ease together mixt.
- Prefixes* Give the five words whose prefixes have the force of "not."
Give three other words which have prefixes, and give the force of each prefix.
- Suffixes* tude, th, y, ion, ence are abstract suffixes. Give all the words which have these endings.
al, ive are adjectival suffixes. Give examples.

ROOTS

LATIN :

- Tenēre, to hold :** CONTENT, abstain, appertain, appurtenance, attempt, contain, continent, detain, entertain, retain, retinue, tenant, tenement, tentacle.
- Pater, father :** PATERNAL, patrimony, expatriate, patron, pattern.
- Pacēre, to agree :** PEACE, appease, pacify.
- Creare, to create :** RECREATION, creature, create.
- Nocēre, to hurt :** INNOCENCE, innocuous, noxious, nuisance, obnoxious.

EXERCISE : Construct a tree showing the words formed from the root "Ten,"—idea of holding (*v.* p. 37).

XXVIII

THE NIGHTINGALE AND THE GLOW-WORM

A NIGHTINGALE that all day long
Had cheered the village with his song,
Nor yet at eve his note suspended,
Nor yet when eventide was ended,
Began to feel, as well he might,
The keen demands of appetite ;
When looking eagerly around,
He spied far off, upon the ground,
A something shining in the dark,
And knew the Glow-worm by his spark ;
So, stooping down from hawthorn top,
He thought to put him in his crop.
The worm, aware of his intent,
Harangued him thus, right eloquent :
“ Did you admire my lamp,” quoth he,
“ As much as I your minstrelsy,
You would abhor to do me wrong,
As much as I to spoil your song.
For 'twas the self-same Power Divine
Taught you to sing, and me to shine ;
That you with music, I with light,
Might beautify and cheer the night.”
The songster heard this short oration,
And warbling out his approbation,
Released him, as my story tells,
And found a supper somewhere else.

WM. COWPER (1731-1800).

1. Questions, etc.

Suggest a title for the poem. Do you think the story true? Give reasons. How did the glow-worm avoid being eaten by the nightingale? Did the glow-worm speak the truth? Was the glow-worm a flatterer? Is it likely that the nightingale would sing all day, all evening, and then during the night? When was he likely to sing? Why is his song so easily heard at night? Where was the nightingale perched? Were any human habitations near? Quote a line as proof. In what other poem is the glow-worm mentioned? Quote a phrase from the poem which in effect says that it is a narrative poem.

2. Composition

A story in which the lower animals and lifeless things are made to speak and act like human beings is called a **Fable**. The story itself therefore cannot be true, but it is always designed to teach some truth in an interesting way. The lesson or truth which it conveys is called **The Moral**.

EXERCISES : Write out in full the following fables, supplying the moral where necessary ; make the characters talk ; and describe the scene :—

ONCE BITEN, TWICE SHY

Hungry fox—crowing cock—fox praises him—cock crows again—fox seizes him—makes off—hue and cry—pursuers left behind—cock says, Wonderful speed !—bark at pursuers—show disdain—fox flattered—opens mouth to bark—cock escapes—fox entreats in vain.

Moral : Beware of flatterers.

THE TOWN MOUSE AND THE COUNTRY MOUSE

Town mouse sets out to visit friend in country—arrives and is made welcome—criticises everything—begins to boast of his fine residence, his fine fare, his glorious existence—invites friend to visit him—friend agrees—they set out—town residence magnificent—sumptuous banquet—many dainties—sudden arrival of cat—narrow escape of country cousin—he is asked to prolong stay, but insists on going—too dangerous for him, prefers country.

Moral :

HERCULES AND THE WAGGONER

Road muddy—wagon stuck fast—carter makes no effort—prays to Hercules, the god of strength—Hercules appears—scolds carter—says he must try to help himself first before asking help.

Moral:

THE WOLF AND THE CRANE

Wolf eating prey greedily—bone stuck in his throat—he howled for help—promised handsome reward—no animal ventured—at last crane thought he could extract it with his long bill—performed operation successfully—demanded reward—wolf said, "Lucky I didn't bite your head off"—crane got no reward—flew away in a hurry.

Moral: Ingratitude, etc.

3. Prosody

Write out six examples of the Couplet from the poem.

Accent the line :—He thought to put him in his crop.

How many words in this line? Write down any line containing more words or the same number of words.

Accent the line containing least words. On what does the length of a line depend? On the number of words? On the number of feet?

What is the name of the metre? What is the name of the foot?

Put in strong and weak accent marks over the proper syllables in the following :—

You would abhor to do me wrong,
As much as I to spoil your song.

Write down a list of all double rhymes in the poem.

By what other names may these rhymes be known?

4. Study of Words and Expressions

Poetic Words eve, eventide, minstrelsy, warbling.

Compound Words something, eventide, hawthorn, selfsame, somewhere, nightingale.

<i>Prefixes</i>	sub	— suspended	— sub, under. (L.)
	de	— demands	— de, from. (L.)
	a	— aware	— a (corruption of GEwaer) does not alter the sense.
	ad	— admire	— ad, to. (L.)
	ap(ad)	— approbation	— ad, to. (L.)
	ab	— abhor	— ab, away, from. (L.)
	re	— released	— re, again. (L.)
<i>Suffixes</i>	ite	— appetite	— ite, abstract suffix.

ROOTS:

LATIN:

Pendere (<i>pens</i>), <i>to weigh,</i> <i>to hang:</i>	SUSPENDED, append, compendious, compensate, counterpoise, depend, dispense, expend, impend, pansy, pendant, pendulum, pensive, preponderate, propensity, spend.
Mirus , <i>wonderful:</i>	ADMIRE, marvel, miracle, mirage, mirror.
Loqui , <i>to speak:</i>	ELOQUENT, circumlocution, colloquy, elocution, loquacious, obloquy, soliloquy, ventriloquist.
Horrère , <i>to bristle:</i>	ABHOR, horrible, horrid, horrify, horror.
Os (<i>or</i>), <i>mouth:</i>	ORATION, adore, inexorable, oracle, oral, orator, orifice, orison, osculate, oration.
Probus , <i>good:</i>	APPROBATION, approve, disprove, improve, probable, probation, probe, probity, prove, proof, reprobate, reprove.

EXERCISES :—Derive : Fable, appetite, intent.

Make out a list of abstract words and show their suffixes separately.

XXIX

LUCY GRAY

OF T I had heard of Lucy Gray :
And when I cross'd the wild,
I chanced to see at break of day
The solitary child.

No mate, no comrade Lucy knew ;
She dwelt on a wide moor—
The sweetest thing that ever grew
Beside a human door !

You yet may spy the fawn at play,
The hare upon the green ;
But the sweet face of Lucy Gray
Will never more be seen.

“ To-night will be a stormy night—
You to the town must go ;
And take a lantern, child, to light
Your mother through the snow.”

“ That, father ! will I gladly do ;
'Tis scarcely afternoon—
The minster-clock has just struck two,
And yonder is the moon !”

At this the father raised his hook,
And snapp'd a faggot-band ;
He plied his work ;—and Lucy took
The lantern in her hand.

Not blither is the mountain roe :
With many a wanton stroke
Her feet disperse the powdery snow,
That rises up like smoke.

The storm came on before its time :
She wander'd up and down ;
And many a hill did Lucy climb,
But never reach'd the town.

The wretched parents all that night
Went shouting far and wide ;
But there was neither sound nor sight
To serve them for a guide.

At daybreak on a hill they stood
That overlook'd the moor ;
And thence they saw the bridge of wood
A furlong from their door.

They wept—and, turning homeward, cried,
“ In heaven we all shall meet ! ”
—When in the snow the mother spied
The print of Lucy's feet.

Half breathless from the steep hill's edge
They track'd the footmarks small
And through the broken hawthorn-hedge,
And by the long stone-wall ;

And then an open field they cross'd :
The marks were still the same ;
They track'd them on, nor ever lost ;
And to the bridge they came.

They follow'd from the snowy bank
Those footmarks, one by one,
Into the middle of the plank ;
And further there were none !

—Yet some maintain that to this day
She is a living child ;
That you may see sweet Lucy Gray
Upon the lonesome wild.

O'er rough and smooth she trips along,
And never looks behind ;
And sings a solitary song
That whistles in the wind.

W. WORDSWORTH (1770-1850).

1. Questions and Exercises

Has this poem a clearly defined Introduction and Conclusion? If so, mark off the lines which constitute each. Which stanzas add nothing to the narrative? Could the story be more compressed? What is the effect on the mind of the reader of the first three and the last stanzas? What emotion is stirred by the poem? Which stanza in your opinion has the saddest effect? Does the Introduction strike a note of sadness? Is the poem dramatic? Point out any part which is particularly dramatic. What was the fate of Lucy Gray? Did she deserve this fate? Is there any mystery about her death? Why do some maintain she is a living child? Did her parents deserve to lose Lucy,

their only child? Did her father think there was any danger? When did the storm come on? Which of the parents would feel the loss of Lucy more? Give a reason. Between which two stanzas is there a gap in the story? What has the reader to understand happened at this point? Can any moral be drawn from the story? State it.

2. Composition and Exposition : *Tragedy*

It has been shown that Composition may be regarded from three points of view :—

- (i) *Form* : Prose and Verse.
- (ii) *Subject Matter* : Description, Narration, Reflection ; Description dealing with things ; Narration with events ; Reflection with thoughts.
- (iii) *Emotional Effect* : This results from a particular kind of treatment of the subject-matter by the writer, and is also dependent on the temperament of the reader.

All good composition, and particularly poetic composition, whether Descriptive, Narrative, or Reflective, should give pleasure. A pure description, like *The Ploughman*, a sad narrative, like *Lord Ullin's Daughter*, and a reflective poem, like *The Character of a Happy Life*, are all compositions which please. Of course pleasure does not always mean joy. The emotional effect varies with the subject-matter. A human being is by nature more in sympathy with animate than with inanimate beings, and, again, with living persons than with living animals. "One touch of Nature makes the whole world kin," says Shakespeare ; but there are degrees within that kinship. The individual is affected more by the joys and sorrows of his own immediate circle than by those of strangers, of his own tribe or nation than by those of foreigners or other nationalities, of his nearer neighbours, whether persons or states, than by those more remote. Narrative composition which deals with events, and particularly that kind which deals with the lives

of persons, is therefore more apt to stir the emotions than either descriptive or reflective writing. When a narration arouses conflicting emotions it is **dramatic**, and when these conflicting emotions culminate in sadness overmastering the others, it is **tragic**. *Earl March, Proud Maisie, The Lament for Culloden, Lord Ullin's Daughter, Lucy Gray*, are all tragedies. When joy is turned to sadness it is a tragedy. It is a tragedy when men are entombed in a mine, when a submarine fails to rise to the surface, when a tenement takes fire, when life is destroyed in any unexpected fashion. But tragedy does not always mean Death. It is a tragedy when a man suddenly loses his wealth or his character, or is stricken by disease, when a widow is unable to provide for her little ones, when a heart is broken; in short, whenever the individual is unable to bear up against the stress of circumstances. Life is full of tragedy.

But, happily, it is not all so. The opposite of tragedy is **comedy**. In comedy, the emotional effect is mirth and laughter; joy is paramount.

When a composition appeals at once to the opposite emotions of mirth and sadness, and is therefore a mixture of tragedy and comedy, it is called a **tragi-comedy**.

The names, *Tragedy* and *Comedy*, are often used specially for stage plays.

EXERCISES: I.

*Verse Plan.**Group Plan.*

- | | | | |
|----------------------------------|----------------------------|-------------------------------|--------------------------------------------|
| 1. Author has seen
Lucy Gray. | 2. Description of
Lucy. | 3. She is no longer
there. | } A. ——— |
| 4. Her father's
command. | 5. ——— | 6. ——— | |
| 7. ——— | 8. ——— | | } B. How she became
lost. |
| 9. Parents search-
ing. | 10. ——— | 11. A clue. | |
| 12. ——— | 13. ——— | 14. ——— | } C. Her parents'
search and
its ——— |
| 15. What some
say. | 16. ——— | | |
| | | | } D. ——— |

Fill in blanks in the verse plan and also in the group plan.

2. Write a paragraph describing the mother's arrival without Lucy. What would the father say? What the mother? Make them talk with each other about Lucy.

3. Prosody

Write out all the lines which are accent-marked. Divide each of these lines into feet. Is there any foot with three syllables? any with one? Can one syllable count as a foot? If so, what kind of stress must it have? What is the prevailing foot? Give examples of inverted stress (*a*) at the beginning of a line, (*b*) in the middle of a line. Give examples of an anapaestic foot. Give examples of slurred syllables. What is the name of the stanza? Show by a diagram its metrical and its rhyme structure.

4. Study of Words and Expressions

Poetic Words oft, wild, green (adj. used as a noun).

Compound Words Make out a list of the thirteen compound words, and show how each word is formed.

Onomatopoeitic Word Whistles.

Prefixes Make out a list of all prefixes, and give the meaning of each.

Suffixes ary, est, y, ly, er, er, ed, en, ward are all suffixes already given. Select words from the poem exemplifying these suffixes, and show the effect of each suffix. Notice the two suffixes -er having different meanings.

ROOTS

LATIN :

Solus, alone :

SOLITARY, desolate, soliloquy, solitude, solo.

Mons, mont, hill :

MOUNTAIN, amount, remount, paramount, surmount.

Spargere (spars), to scatter :

DISPERSE, intersperse, sparse.

Premere, to press :

PRINT, compress, depress, express, impress, suppress.

ÆNGLISC :

Bindan, to bind :

BAND, bond, bondage, woodbine, bundle.

Derive :—Maintain, break, human, tracked.

XXX

HOW ÆNGLISC BECAME ENGLISH: THE DIALECTS

EARLIER in this book it was shown that there were three great stages in the development of English: the first period, from 450 to 1100, may be termed **Old English** or Ænglisc; the second, from 1100 to 1500, is the period of **Middle English**; the third, from 1500 to the present time, constitutes **Modern English**. It is often said that Old English was destroyed by the Norman invasion; but this is not true. Certainly the beginnings of Middle English almost coincide with the date of the Conquest, but it must be remembered that French influence was strong in England prior to that event, and that it was quite one hundred and fifty years after it before the two peoples, Normans and English, were blended into one nationality. During one hundred years the two languages existed side by side. At first the newcomers retained their own language, and, as they were the ruling class, their speech was used in the government of the country and for official purposes generally. But the vast mass of the people still spoke English, and the Normans, just as their ancestors had adopted the language of France some centuries before, now adopted the language of England. In 1258 Henry III. issued a proclamation *to his barons* in English, and this year therefore marks an important turning-point in the struggle. In 1362 the pleadings in the Law Courts were ordered to be conducted in English, because so few could understand French. In 1385 English was again taught in the schools. It would appear therefore that although the words of the third Latin addition were introduced shortly after 1066, they were not incorporated into English until the later period from 1258 to 1400.

Before the Conquest there had been three kinds of *Ænglisc*—**Northumbrian, Mercian, West Saxon**—but latterly all the literature had been written in the last-named. After the Conquest and during the struggle for supremacy between French and *Ænglisc* the latter was a spoken but not a written tongue; and the result was that each part of the country began to speak it in a particular way, just as each part of the Roman Empire began to speak Latin in a particular way. But in the case of England the differences were not great enough to set up new languages in the different parts of the country. Instead of this **Dialects** arose. Dialects are varieties of the same speech peculiar to certain districts. About 1200 there were three clearly defined dialects roughly corresponding to the old divisions of *Ænglisc*, but now known as **the Northern, the Midland, and the Southern** respectively.

The Northern Dialect was spoken in the Lowlands of Scotland and in Northumberland, Durham, and Yorkshire.

The Midland Dialect was spoken in the district lying between the Thames and Yorkshire.

The Southern Dialect in the counties south of the Thames and in some of the counties west of it.

In course of time literature was written in all three dialects, but owing to certain advantages which Midland possessed, the chief writers began to use it, and its importance quite overshadowed that of the other two. The most famous poets of the fourteenth century, **Chaucer, Gower, Langland**, and the greatest prose writer and preacher, **Wyclif**, all used this dialect. It was spoken throughout the largest area. It was the speech of London and of Oxford and Cambridge, the two great universities. It was an intermediate dialect, and therefore easily understood by Northerner and Southerner alike, and, as it had adopted the largest number of French words, the ruling class found it not unfamiliar. The first official English, the proclamation of Henry III., was written in Midland, and it was in this dialect also that **Caxton** printed his books in 1477. All

these circumstances helped to make Midland the **Standard** speech.

The language was no longer **Ænglisc** but **English**. Thousands of new words had been added; hundreds of old words had died out; great changes in spelling and pronunciation had taken place; the grammatical construction of the language had been modified. From the date of the triumph of the Midland Dialect the modern period of English begins.

Its first great literary representative, the poet Chaucer, was not sure that his English would become the standard and universal speech. In his own lifetime there seemed to be a babel of tongues in England, for besides the diversity arising from the three chief dialects, there was a further confusion caused by the wide variations within each separate dialect. It is to this chaotic speech that he refers when towards the end of his poem, *Troilus and Creseide*, he writes:

And for ther is so great diversité
In Englissh and in writing of our tonge
So prey to God that non miswritë thee,
Ne thee mismetrë for defaute of tonge!
And, red wherso thou be or ellës songe,
That thou be understandë, God biseche!

This passage differs from Modern English only in spelling and pronunciation, but how well grounded Chaucer's doubts were, may be seen by comparing a passage from his *Canterbury Tales* with one from *Piers the Plowman*, written in the same dialect by William Langland. Both were highly educated men; but, while Chaucer employed the speech which then prevailed at court, Langland scoffed at it and deliberately wrote in the language of the rural districts. As a result, his work is somewhat difficult to read, and his fame, perhaps unjustly, has suffered.

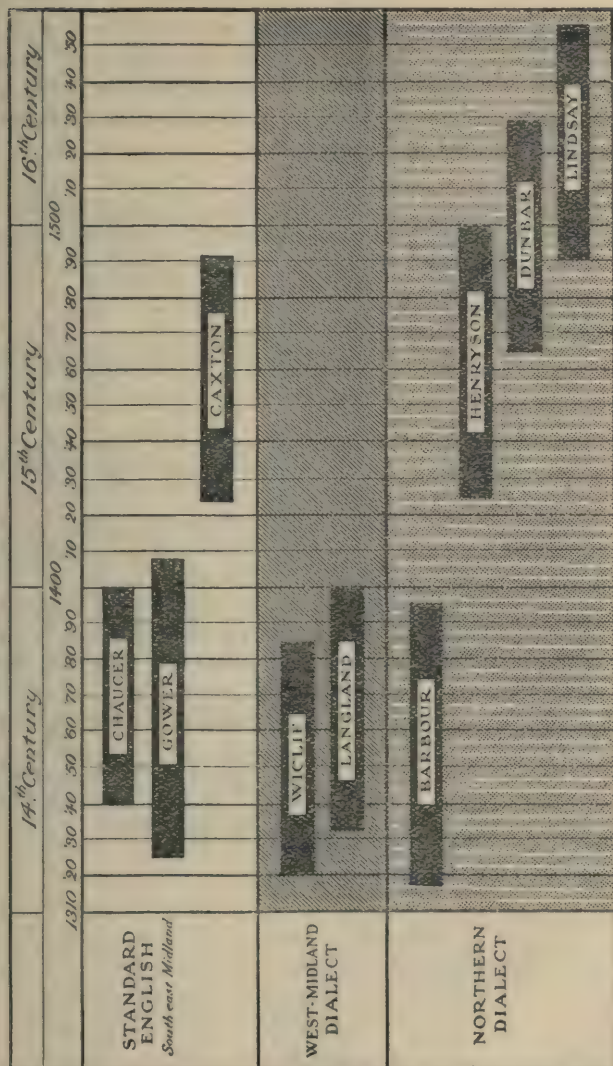
But even Langland himself frequently used French words, and an interesting proof of the complete assimilation of the French vocabulary into English is afforded by the prevalence of **Hybrids** in Chaucer's writings. A Hybrid¹ has already been defined as a word, the component parts of which are derived from different languages. In the quotation from *Troilus and Creseide*, the Ænglisc prefix *mis*—wrongly—is attached to the Ænglisc root *write*, and therefore "miswrite" is "to write wrongly." But the same prefix is combined with another root *metre*. "Metre" comes from the Greek *metron*, through the Latin *metrum* and the French *metre*. This French word combined with an Ænglisc prefix gives *mismetre*, "to metre or scan wrongly." Similarly foreign prefixes and suffixes may be combined with Ænglisc roots. That a French and an Ænglisc element should be present in the *same* word is sure evidence of the fusion of the two tongues.

The Fate of the Northern Dialect

Although dialectic differences may still be detected in the speech of the peasantry, it would be hard at the present time to find any adult native who does not understand standard English, some of the Celtic-speaking population perhaps being excepted. The Dialects have practically disappeared. But it must not be supposed that the Midland Dialect had an easy victory. The **Northern Dialect**, which was likewise the speech of a metropolis and a court, and for long had a separate literary existence in Scotland, was a strong rival. After the death of Chaucer several Scots poets, **Henryson, Douglas, Dunbar, Lindsay**, wrote literature of great excellence in a dialect not much different from Chaucer's own. For a time it looked as if the Northern Dialect would become a standard and national language for Scotland; but after the union of the Crowns and the consequent removal of the court from Edinburgh, that Dialect became less and less used as a means of literary expression. It is true that so late as the second half of the eighteenth century the gentry and educated classes still

¹ P. 39.

MIDDLE ENGLISH WRITERS



spoke Scotch, and that the poet **Burns** wrote his finest work in it. But the tendency was always towards the writing of standard English, and even Burns himself employed the latter with much ease and grace. Since his day, no really first-class literature has been produced in any English dialect.

EXERCISES : 1. Write the quotation from Chaucer in modern English.

2. Put down all words which differ in spelling, give the modern spelling, and note the words which are modernised by the *omission*, the *addition* and the *change* of letters.
3. What is the metre of the passage ?
4. What "e"s must be pronounced in order that the metre may be preserved ?
5. How many rhymes ?
6. If you know any dialectic poem, write down 6 or 8 lines : then re-write these in standard English. Give the name of the author and say where the dialect is still spoken.
7. What is the difference between a Dialect and an Accent ? Correct or justify : He speaks an Irish dialect. He speaks an American dialect. He speaks with an Irish accent.
8. In the time chart of authors Gawain Douglas (1474-1523) has been omitted. Copy out that part of the chart which deals with the Northern Dialect and insert his name as an addition. (See also p. 175.)
9. From the chart calculate the dates of birth and of death of the various authors.
10. Write out a list of contemporaries. Was it likely that Barbour would imitate Chaucer ? Was it possible for Henryson to imitate Chaucer ?
11. Were Chaucer's works printed in his lifetime ? Why ?

XXXI

HOW THESEUS SLEW THE MINOTAUR

MYNOS, that was the myghty kynge of Crete,
 That wan an hundred citees stronge and grete
 To scole hath sent his sone Androgeus
 To Athenes, of the which hyt happeth thus,
 That he was slayne, learning philosophie,
 Ryght in that citee, nat but for envye.

[In revenge, Mynos besieges and takes Athenes—he exacts tribute.]

Thys Mynos hath a monstre, a wikked beste,
 That was so cruelle that, withoute areste,
 Whan that a man was broght in his presence,
 He wolde hym ete; ther helpeth no defence.
 And every thriddë yere, withouten doute,
 They casten lotte, and as hyt came aboute
 On ryche, on pore, he most his sonë take
 And of his child he mostë present make
 To Mynos, to save him or to spille,
 Or lat his beste devoure him at his wille.

[The tribute is paid for many years.]

This wikked custome is so longe y-ronne,
 Til that of Athenës kynge Egëus
 Moste senden his owne sonë Thesëus
 Sith that the lotte is fallen hym upon
 To be devourëd, for grace is ther non.
 And forth is lad thys woful yongë knyght
 Unto the court of Kynge Mynos full ryght,
 And in a prison setrëd faste is he,

hyt = it.

Til thilkē tyme he shulde y-freten be.

[Adriane and Phedra, the daughters of Mynos, take pity on him.]

Than Adriane spake to hir suster free,
And seyde, "Phedra, levē suster dere,
This woful lordēs sone may ye not here,
How pitously compleyneth he his kynne,
And eke his pore estate that he is ynne,
And giltēles? now certēs hit is routhe!
And if ye wol assentē, by my trouthe,
He shal be holpen, how so that we do."

[Phedra assents.]

"And we shal make him ballēs eke also
Of wexe and towe, that, whan he gapeth faste,
Into the bestēs throte he shal hem caste
To sleke his hunger, and encombre his teeth.
And ryght anon whan that Thesēus seeth
The beste achokēd, he shal on him lepe
To sleen hym or they comen more to-hepe.
This weapon shal the gayler, or that tyde,
Ful prively within the prisoun hyde:
And for the house is crynkled to and fro,
And hath so queyntē weyes for to go,
For it is shapen as the maze is wroght,
Therto have I a remedy in my thoght,
That by a clewe of twyne, as he hath gon,
The samē way he may return anon,
Folwyng alway the threde, as he hath come.

[Theseus being brought to Adriane by the gaoler, she tells him of her plan. He promises to marry her.]

And shortly of this matere for to make,
This Theseus of hir hath leve y-take,
And every point was performēd in dede,
As ye have in this covenant herde me rede;
His weapon, his clew, his thing that I have sayde

y-freten = eaten.

Was by the gayler in the house y-layde,
 Ther as this Mynatour hath his dwellyng,
 Ryght faste by the dorre at his entrynge ;
 And Theseus is ladde unto his deth ;
 And forthe unto this Mynataure he geth,
 And by the techynge of thys Adriane,
 He overcame thys beste and was his bane,
 And oute he cometh by the clewe agayne
 Ful prively, when he thys beste hath slayne ;
 And by the gayler gotten hath a barge,
 And of his wivës tresure gan it charge,
 And tok his wif, and eke hir suster free,
 And eke the gayler, and wyth hem alle three
 Is stole away out of the londe by night.

GEOFFREY CHAUCER (1340-1400),

from *The Legende of Good Women*.

1. Questions and Exercises

Read poem aloud. Sound all dotted letters.

With what period of History does this poem deal? Is the story true? Is it possible that it has a basis of truth? What is a myth? Is the story mythological? Mention the various persons in the poem. Where did King Minos keep the "wikked beste"? What kind of animal was it? How was it slain? Mention all the persons who were in the plot. Write out any word of which you do not know the meaning. Modernise the spelling of any such word. What end letter, now omitted, is of frequent occurrence? Make out a list of words ending in that letter. What letter is frequently used for "i"? Substitute "i" for this letter wherever possible.

2. Composition

EXERCISES : 1. Modernise the poem.

2. Write an expansion of each of the following inset explanations:—

(a) In revenge, Mynos besieges and takes Athens—he exacts tribute.

(b) Adriane and Phedra, the daughters of Mynos, take pity on him.

(c) Phedra assents.

(d) Theseus being brought to Adriane by the gaoler, she tells him of her plan. He promises to marry her.

Give details : time, place, characters, conversation, etc.

3. Write a paragraph continuing the story after the escape of Theseus and his party.

3. Prosody

Before the Norman Conquest Alliteration or Head-rhyme was employed in Ænglisc verse; the initial letters had always a certain place in the line, and there was always a strong stress on the alliterative words. Thus, modernised from Beowulf,

“ Swoln were the surges, of storms was the coldest,
 Wan waned the night, and the wind from the north,
 Battling-grim, blew on us; rough were the billows.”

After the Norman Conquest a French system of metres and of end rhymes was introduced. For long, however, the alliterative verse held its ground, and it was not until Chaucer had shown the beauty and grace of the new fashion that the old manner of writing fell into disuse.

In the story of Theseus and the Minotaur when certain dotted letters are sounded the versification is very uniform. In each line there are ten syllables, five weak and five strong, the weak and strong alternating. The line is therefore one of Iambic Pentameter. The rhymes go in couplets. The poem is therefore written in the Heroic Couplet.¹

4. Study of Words and Expressions

Peculiarities of Chaucer's English

The most outstanding difference between the language of the poem and that of current English is in the **Spelling**. In Chaucer's day there was much diversity. The works of literature were still hand-written, and the text was left to the mercy of scribes, who were so careless of their spelling that they often had three or four

¹ *V.* p. 97.

ways of writing the same word. Nevertheless the difference is not thus to be accounted for, but rather by the circumstance that certain changes in the sound, and therefore also in the component letters of a word, gradually took place, and that these changes were fixed by the introduction of printing into England by William Caxton, three-quarters of a century *after* the death of Chaucer. These changes took three forms: (i) change in the order of the letters of a word; (ii) the omission of letters from a word; and (iii) the addition of letters to a word.

I. Change in Order. This is called **Metathesis**.

Ex.: Thridde into third; monstre into monster; encombre into encumber; Ariadne into Adriane.

II. Omission:

(a) of initial letter. This is called **Aphæresis**.

Ex.: hyt becomes it; y-ronne becomes run.

(b) of medial letter. This is called **Syncope**.

Ex.: gilteless, guiltless; crudelis, cruel.

(c) of end letter. This is called **Apocope**.

Ex.: withouten, casten, comen, and many words with final "e."

III. Addition:

(a) of initial letter. This is called **Prosthesis**.

Ex.: hem into them; gan into began.

(b) of medial letter. This is called **Epenthesis**.

Ex.: wolde into would; folwyng into following; doute into doubt; wrought into wrought.

(c) of end letter. This is called **Epithesis**.

Ex.: sceal (shal) into shall; wif into wife; ther into there.

Of these changes those of omission are perhaps the most important. Several words exemplify more than one change. It is not necessary to remember the Greek names for these changes.

Moreover, there are certain **grammatical differences**. These are best seen in Verbs and in Nouns.

Verbs

(1) The plural of the present indicative is -en, *e.g.* casten, comen.

This plural is characteristic of the Midland dialect ; the Northern ending was -es ; the Southern, -eth.

(2) The third person singular of the present indicative frequently ends in -eth.

This form is still used, more especially in poetry.

Ex. : " He prayeth best who loveth best."

(3) The Past Participle sometimes has y- prefixed.

Ex. : y-ronne, y-freten, y-take, y-layde.

This form is still occasionally used in poetry, *e.g.* y-clept = called. In the time of Chaucer the other forms of the past participle were also used, *e.g.* crynkled, fallen, shapen, holpen.

(4) The Present Infinitive frequently ends in n or en, *e.g.* senden, sleen.

Nouns

(1) Plural in es where s is now used, *e.g.* wayes.

(2) Possessive in es where 's is now used, *e.g.* lordēs, wivēs.

In modern English the apostrophe is a sign that a letter has been omitted : 'Tis, be't, lord's, didn't.

Prefixes Comparatively few words in this poem have prefixes.

Select from it as many different prefixes as you can to illustrate those of Ænglisc origin.

Suffixes Select suffixes of Romanic (Latin, French, etc.) origin.

Show the force of each.

- Hyrids* Pit(e)ously. Latin (French) + Ænglisc.
 Prive ly. Latin (French) + Ænglisc.
 What is the force of the Ænglisc suffix ?

ROOTS

ÆNGLISC :

Bana, a slayer : BANE, ratsbane, baneful.

LATIN :

Esse, to exist : ABSENT, essence, present.

Fendēre, to strike : DEFENCE, fence, defend, offend, fend.

Duo, two : DOUBT, double, dual, dubious, duel, duet, duplicity.

Sentire, to feel : ASSENT, consent, dissent, presentiment, resent, sense.

Venire, to come : COVENANT, advent, adventure, avenue, contravene, convent, event, intervene, invent, revenue, souvenir.

GREEK :

Philos, loving : PHILOSOPHY, philanthropy, philology.

Sophia, wisdom : PHILOSOPHY, sophist, sophistry.

XXXII

SIR PATRICK SPENS

- 1 **T**HE king sits in Dunfermline towne
 Drinking the blude-red wine ;
 “ O whare will I get a skeely skipper,
 To sail this new ship of mine ? ”
- 2 O up and spake an eldern knight,
 Sat at the king's right knee,—
 “ Sir Patrick Spens is the best sailor
 That ever sailed the sea.”
- 3 Our king has written a braid letter,
 And seal'd it with his hand,
 And sent it to Sir Patrick Spens,
 Was walking on the strand.
- 4 “ To Noroway, to Noroway,
 To Noroway o'er the faem ;
 'The king's daughter of Noroway,
 'Tis thou maun bring her hame.”
- 5 The first word that Sir Patrick read,
 Sae loud, loud laughed he ;
 The neist word that Sir Patrick read,
 The tear blinded his ee.
- 6 “ O wha is this has done this deed,
 And tauld the king o' me,
 To send us out, at this time of the year,
 To sail upon the sea ? ”

- 7 Be't wind, be't weet, be't hail, be't sleet,
 Our ship must sail the faem ;
 The king's daughter of Noroway,
 'Tis we must fetch her hame."—
- 8 They hoysed their sails on Monenday morn,
 Wi' a' the speed they may ;
 They hae landed in Noroway,
 Upon a Wodensday.
- 9 They hadna been a week, a week,
 In Noroway, but twae,
 When that the lords of Noroway
 Began aloud to say—
- 10 "Ye Scottishmen spend a' our king's goud,
 And a' our queenis fee."—
 "Ye lie, ye lie, ye liars loud !
 Fu' loud I hear ye lie :
- 11 For I brought as much white monie
 As gane my men and me,
 And I brought a half-fou of gude red goud
 Out o'er the sea wi' me.
- 12 Make ready, make ready, my merry men a'
 Our gude ship sails the morn,"—
 "Now, ever alake, my master dear,
 I fear a deadly storm !
- 13 I saw the new moon, late yestreen,
 Wi' the auld moon in her arm ;
 And, if we gang to sea, master,
 I fear we'll come to harm."

- 14 They hadna sailed a league, a league,
 A league but barely three,
 When the lift grew dark, and the wind blew loud,
 And gurly grew the sea.
- 15 The ankers brak and the top-masts lap,
 It was sic a deadly storm ;
 And the waves cam o'er the broken ship,
 Till a' her sides were torn.
- 16 " O where will I get a gude sailor,
 To take my helm in hand,
 Till I get up to the tall top-mast,
 To see if I can spy land ?"—
- 17 " O here am I, a sailor gude,
 To take the helm in hand,
 Till you go up to the tall top-mast ;
 But I fear ye'll ne'er spy land."
- 18 He hadna gane a step, a step,
 A step but barely ane,
 When a bout flew out of our goodly ship,
 And the salt sea it cam in.
- 19 " Gae, fetch a web o' the silken claith,
 Another o' the twine,
 And wap them into our ship's side,
 And let na the sea come in."—
- 20 They fetch'd a web o' the silken claith,
 Another o' the twine,
 And they wrapped them round that gude ship's side,
 But still the sea cam in.

- 21 O laith, laith were our gude Scots lords
 To weet their cork-heel'd shoon !
 But lang or a' the play was play'd,
 They wat their hats aboon.
- 22 And mony was the feather bed
 That flatter'd on the faem ;
 And mony was the gude Lord's son
 That never mair cam hame.
- 23 The ladies wrang their fingers white,
 The maidens tore their hair,
 A' for the sake of their true loves ;
 For them they'll see nae mair.
- 24 O lang, lang may the ladies sit,
 Wi' their fans into their hand,
 Before they see Sir Patrick Spens
 Come sailing to the strand !
- 25 And lang, lang may the maidens sit,
 With their goud kaims in their hair,
 A' waiting for their ain dear loves !
 For them they'll see nae mair.
- 26 Half owre, half owre to Aberdour
 'Tis fifty fathoms deep,
 And there lies gude Sir Patrick Spens,
 Wi' the Scots lords at his feet.

ANONYMOUS.

1. Questions and Exercises

Which of the following kinds of composition does the poem exemplify: narrative, descriptive, reflective? Give instances of dramatic treatment, either in dialogue or in the turn of events. Why is the story a tragedy? Considering the story

and the stanza form, by what special name would you describe the poem? What words or phrases point to a historical basis for the story? Is the language of the poem Standard English? Is it as ancient as that of Chaucer? To which of the three dialects—Northern, Midland, and Southern—do you think the language belongs? Give reasons. Considering the grammar of the poem, what date would you assign for its authorship? Who was the author of the poem? Make a list of all words not Standard English, and note what change of letter is necessary to modernise such words. Write out all the repetitions of words or ideas in the poem. Give examples of poetic “omission.”

2. Composition

EXERCISES: 1. Condense the story into one paragraph.

2. Write out all the instances of direct speech occurring in the poem, and show the name of the speaker by an introductory sentence.
3. Make a stanza-summary of the poem. Then group the stanzas under general heads, showing the different turns of the story.
4. Write an imaginary account of the voyage to Norway, and contrast it with the voyage home.
5. Make a character sketch of Sir Patrick Spens.
6. Compare “this new ship of mine” (stanza 1) with the present holder of the Atlantic record.

3. Prosody

In each stanza which lines rhyme? Give examples of head-rhyme and middle rhyme. What is the usual arrangement of the stresses in a ballad stanza? Scan the ninth stanza. Is it the ordinary ballad metre? What is the name of the foot in this stanza? How many syllables should be in the long lines? In the short lines? Is the poem quite regular as to stresses? Select six lines which contain more than eight syllables. Scan these lines.

Scan stanzas 7, 10, 12, 20 after the following fashion, showing the symbols for strong and weak accents, the words of the stanza, the incidence of the rhyme, and the name of each foot.

× ˘	× ˘	× × ˘	× ˘
The ank	-ers brak	and the top	masts lap
iambus	iambus	anapæst	iambus

× × ˘	× ˘	× ˘	
It was sic	a dead	-ly storm	
anapæst	iambus	iambus	

× × ˘	× ˘	× ˘	× ˘
And the waves	cam o'er	the brok-	en ship
anapæst	iambus	iambus	iambus

× ˘	× ˘	× ˘	
Till a'	her sides	were torn	
iambus	iambus	iambus	

Amongst the first five stanzas, which are these diagrams of?

× ˘ × ˘ × ˘ × ˘	× ˘ × ˘ × ˘ × ˘
× ˘ × × ˘ × ˘	× ˘ ˘ × ˘
× ˘ × ˘ × ˘ × ˘	× ˘ × ˘ × ˘ × ˘
× ˘ × ˘ × ˘	× ˘ ˘ × × ˘

4. Study of Words and Expressions

Authorship.—The author of this ballad is unknown. The story itself had probably a historical basis, but in its present form it must be regarded simply as the vaguest of traditions. In 1290 the Maid of Norway was brought from Norway to Scotland, and died immediately on arrival. This event had such disastrous consequences that the story may have been told in ballad form among the people. Another Scottish mission overseas occurred in 1649, when James III. married a Danish princess, but in this case nothing is known of the loss of a ship. Indeed, *Sir Patrick Spens* may be founded on some other incident altogether. The date of its authorship cannot be fixed. The language of the poem is certainly much more modern than that of Chaucer; there are really no grammatical peculiarities, e.g. infinitives in -n or past participles with y- prefixed. Thus the

earliest date for the poem, as it now is, must be towards the end of the sixteenth century. But it may have been composed much earlier, and in the course of oral tradition have undergone a gradual modernising until at last it was finally written down in its present form. Nevertheless it has preserved many old words and sounds which, at one time common enough, remained in the Northern Dialect long after Midland had become Standard English. Thus:—

Sound and Spelling Peculiarities :

O in Modern English is A in Northern Dialect : braid, faem, hame, sae, brak, wha, etc.

L in Modern English is V, W, or dropped in Northern Dialect : goud = gold, fou' = full, bout = bolt, a' = all.

E in Modern English is EE in Northern English : weet = wet, lie (lee) = lie.

The Presence of Danish Words :

maun, gang, lift, ee, sic (*v.* p. 67).

The Preservation of Old Forms :

eldern (n old adjectival ending).

Monenday, day of the Moon } The days of the week were named after the
Wodensday, day of Woden } old Norse gods.

Tiwesday (Tiw, god of war).

Thuresday (Thor, thunder god).

Frigeday (Frige, wife of Woden).

Saeterday (Saturn's day).

Sunnanday, Day of the Sun.

gurly, now obsolete (onomatopoeic).

skeely, skilful.

shoon, n old plural ending ; e.g. oxen, etc.

queenis, is (es), old possessive.

yestreen, yester(day) even(ing).

Prefixes If there are any prefixes of Romanic origin, give examples and show force of each.

Give two examples of Celtic prefixes in Place names (*v.* p. 65).

Suffixes Is the poem rich in suffixes? Give examples of adjectival and adverbial suffixes.

Stanza 16 is almost all monosyllabic. Find similar stanzas.

ROOTS

LATIN :

Signum, a *sign*: SEALED, sign, assign, consign, ensign, insignia, signal, signet (sigillum).

EXERCISES : Is it possible for a monosyllabic word to have a prefix or a suffix ?

What word in last five stanzas spelt with an "o" is in Modern English spelt with an "a" ?

Find the percentage of classical words in the last six stanzas.

XXXIII

INFLUENCE OF LATIN

(4) THE REVIVAL OF LEARNING

THE Third Latin period extended from the middle of the eleventh to the beginning of the fifteenth century, for the complete assimilation of the Norman French element took many generations. Already the borrowing from Latin had been great and continuous. Since the date of the military occupation, fifteen hundred years before, Roman soldier, Roman priest, Norman knight, and French scholar, each as occasion served, had enriched the English vocabulary with Romanic words. It would seem as if the supply must become exhausted. But yet another great Latin addition took place, this time through the instrumentality of the student of classical literature. It is called the **Fourth Latin Addition**, and differs from the others in one remarkable particular. Previous additions had been made directly to the speech of the people; thence they had passed into literature. The Fourth Latin Addition entered English by way of the literature, and thence passed into the speech. The circumstances which brought about the introduction of new terms will make this quite clear.

In the beginning of the sixteenth century there was an extraordinary revival of learning alike in this country and throughout Western Europe. In the dark ages following the disruption of the Roman Empire scholarship existed merely on sufferance. The sword was mightier than the pen. The learning of the ancients was either lost or misunderstood. For "ten silent centuries" men warred against each other, kingdoms and principalities were set up

and overturned, and in the lust for spiritual and temporal power the man of learning was either neglected altogether or regarded with superstitious awe.

At last the day of awakening came. It took place in Italy, a country which, when England, Spain, and France had built up strong nationalities, was still divided against itself and the scene of warring factions. But it had been the home of an ancient learning, and it still possessed princes who honoured and encouraged the artist and the scholar. In the fourteenth century three great writers, **Dante**, **Petrarch**, and **Boccaccio**, broke the silence of centuries and showed how beautifully the classical ideals could be expressed in the language of their own country, and at the same time how a national literature independent of that of the ancients might arise. In England, a generation later, the poet Chaucer did the same great work for his nation. He was honoured and rewarded in his lifetime; and this is evidence that kings and nobles were now able to appreciate and willing to encourage genius.

The desire for learning had been again aroused, and in 1453, when Constantinople, the capital of the old Eastern empire, was captured by the Turks, the Greek scholars who fled from it were welcomed in Italy and elsewhere. They carried many ancient manuscripts with them, and thus revived the study of the long-forgotten Greek poets, orators, and historians. The zeal for the ancient learning, commencing in Italy, soon spread into England and other countries, with the result that many Latin and Greek words were added to the different languages of Western Europe.

Into English alone it is estimated that, not counting derivatives, at least three thousand new Latin words were introduced. These were all book-words taken directly from Latin itself and not through the medium of French. Many Greek words were likewise brought in, both directly and indirectly. Sometimes it happened that a word taken directly from Latin or Greek had previously been introduced indirectly. Thus Doublets¹ were again formed.

¹ P. 66.

The following table shows the type of words introduced at the **Fourth Latin Period** :—

Nouns.		Adjectives.		Verbs.	
ENGLISH WORD.	LATIN WORD.	ENGLISH WORD.	LATIN WORD.	ENGLISH WORD.	LATIN WORD.
equilibrium candidate predecessor predicament vertebra compendium vivisection vicissitude proscenium	aequilibrium candidatus praedecessor praedicamentum vertebra compendium viva sectio vicissitudo proscenium	impotent egregious pauper immaculate imminent magnanimous peripatetic audible effulgent	impotent— egregius pauper immaculatus imminent— magnanimus peripateticus audibilis effulgent—	create cogitate perambulate relapse recant vindicate transmit vibrate proscribe	creatus cogitatus perambulatus relapsare recantare vindictatus transmittere vibratus proscribere

Note how little the words are changed in passing from the one language to the other.

Examples of Doublets

Latin Word.	Direct.	Indirect (through French).
fidelitas hospitalis penitentia regalis fragilis	fidelity hospital penitence regal fragile	fealty hotel penance royal frail
Greek Word.	Direct.	Indirect.
adamas balsamon presbyteros phantasia	adamant balsam presbyter phantasy	diamond balm priest fancy

Short-lived Words

So much attention did the scholars of the age pay to the study of the classics, and so eager were they to use a vocabulary enriched with a great store of classical knowledge, that they introduced into English many words which have since become obsolete. The majority of these Latin terms were "long-tailed words in -osity and -ation"; but no matter what their length or their ending, if they stood for a new idea, the words were incorporated and retained in the language. On the other hand, if they expressed ideas for which there were already words in English, the new importations were soon discarded.

Examples of such words :—

pulchritude, beauty ; septentrionality, northernliness ;
mulierosity, womanishness ; itinerate, to journey.

Extent and Nature of Latin Words

The biggest influx occurred in the hundred years from 1480 to 1580—the period which is known as the Renaissance or the Revival of Learning—but ever since then classical words have been creeping into the language. At the present time more than half of the English vocabulary is composed of words from Latin roots. Nearly all abstract terms and words dealing with religion, law, science and literature are classical ; as also most words of three or more than three syllables, a very large number of those of two syllables, and a fairly large proportion of those of one syllable.

Literature of the Renaissance

Although the Revival of Learning had thus a potent influence on the English vocabulary, it must be remembered that this influence was exerted through literature. Words are only valuable for the expression of ideas, and it was the presentation of the wonderful thoughts of the ancient Greeks to men's minds that caused writers to strive after the best ways of expressing them. In England the Revival of Learning showed itself first of all merely in the study

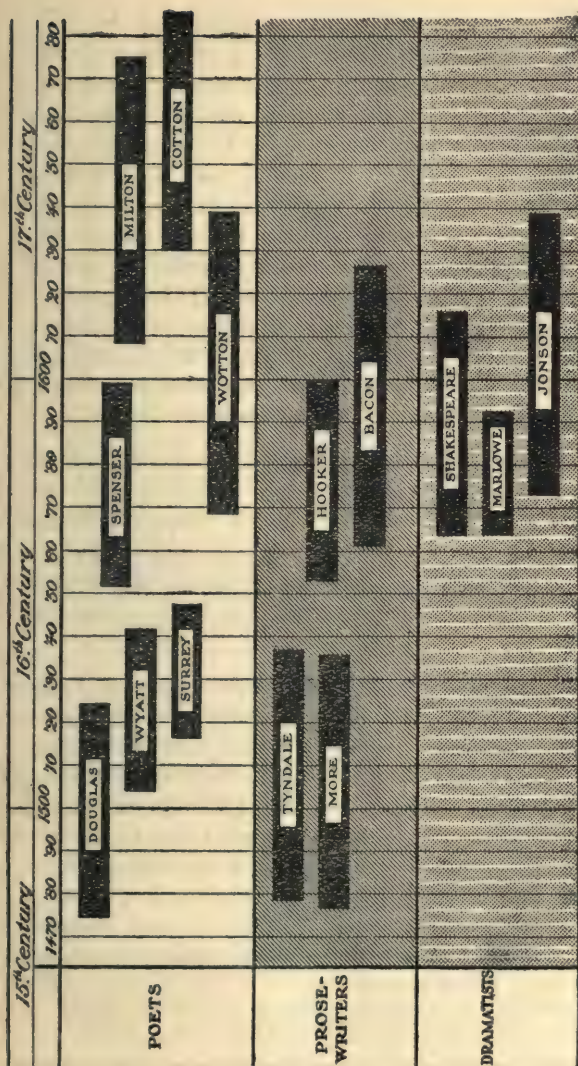
and translation of classical authors; but by-and-by the time of imitation came to an end, and a time of independent and original expression in the national speech began.

In the first phase of the Revival of Learning must be mentioned the *Translation of the Æneid* by **Gawin Douglas**, Bishop of Dunkeld; the *Translation of the Bible* by **Tyndale**, the reformer; the publication of *Utopia*, in Latin (it was soon translated into English), by **Sir Thomas More**, the scholarly martyr; the *Poems* of **Wyatt** and **Surrey**, who introduced new forms of verse from Italy; and many *translations* from the classics by competent scholars.

This period of preparation was followed by an extraordinary, and truly national, development of literature in many forms. Of prose writers, two names command attention: **Richard Hooker** and **Francis Bacon**. Hooker wrote a great work on church government, *Ecclesiastical Polity*, in a style so rich and varied in vocabulary, so grand and complex in its structure, that it has been likened to majestic organ-music. Bacon's work—*Essays* and philosophical books—is, on the contrary, short, pithy, and condensed in style, and therefore it appeals to a wider circle of readers. He is a clear reasoner, and his wise sayings are often quoted. Thus, from his essay *Of Studies*: "Reading maketh a full man; conference a ready man; and writing an exact man; and, therefore, if a man write little he had need have a great memory; if he confer little, he had need have a present wit; and if he read little, he had need have much cunning, to seem to know that he doth not." Unfortunately, most of Bacon's philosophical work is written in Latin.

In the realm of poetry, a special form of narrative composition, designed for presentation on the stage in order to show human life in action, had been gradually evolved. It was known as the **Drama**, and soon, in the hands of **Christopher Marlowe**, **Shakespeare**, and **Ben Jonson**, rose to a perfection which it has never since equalled. The Drama had been one of the greatest forms of

WRITERS OF THE RENAISSANCE PERIOD



EXERCISES ON THE CHART :

1. Notice the cleavage about 1550 : on p. 153 a similar cleavage is shown at 1420. Construct a chart showing the authors between these dates.
2. Draw a chart showing : *Poets*—Sidney (1552-1586), Raleigh (1552-1618), Drayton (1563-1631), Drummond (1585-1649), Cowley (1618-1667), Waller (1605-1687). *Prose Writers*—Erasmus (1467-1536), Latimer (1485-1555), Ascham (1515-1588), Lyly (1553-1606). *Dramatists*—Marston (1575-1634), Ford (1586-1639), Shirley (1595-1666), Dekker (1570-1641), Heywood (1582-1650).
3. Name some of the plays of Shakespeare.

Greek literature, but in England it did not arise from imitation of the classics. It took its origin in religion. A portion of Scripture history, or the life of some saint of the Church, was selected for representation, at first in the churches by the clergy themselves, and afterwards in the streets by the laity. In course of time secular stories were given this dramatic treatment, and these were performed in theatres. The Drama then took its two chief forms, Tragedy and Comedy.¹ Classical scholars studied the old Greek dramas, and some new features were thus incorporated. Gradually the writers of plays grew more and more artistic in their work, until at last William Shakespeare "made the drama represent the whole of human life." Shakespeare must be read to be understood. Suffice it to say, here, that he is universally regarded as perhaps the greatest literary genius the world has ever known.

Apart from the Drama, **Edmund Spenser** was the finest artist of his time. His greatest work is *The Faerie Queene*, a short extract from which is given immediately after this chapter. Spenser's poetry is full of strange imagery, of splendid pageants, and the highest ideals of chivalry, and these are so beautifully described, and expressed in such musical language, that he has been called the poet's poet.

John Milton, the greatest of English Epic writers, as a literary artist is on a level with Shakespeare and Spenser, and although born as late as 1608, he also wrote at a time when the Revival of Learning had not yet spent itself. In his sightless old age and comparative poverty he composed, in lofty language suited to the theme, a narration of the events which preceded and succeeded the Fall of Man. This kind of composition is the highest form of narrative poetry, and is called **Epic**. Milton wrote two great epics, *Paradise Lost* and *Paradise Regained*. In all his work he displays, not only a vast store of learning, but also the art, imagination, and reason of the poet. He died in 1674.

¹ V. p. 147.

XXXIV

MAGIC MUSIC

EFTSOONES they heard a most melodious sound
Of all that mote delight a daintie eare,
Such as attonce might not on living ground,
Save in this Paradise, be heard elsewhere :
Right hard it was for wight which did it heare,
To read what manner musicke that mote bee.
For all that pleasing is to living care
Was there consorted in one harmonee ;
Birdes, voices, instruments, windes, waters all agree.

The joyous birdes, shrouded in chearefull shade,
Their notes unto the voice attempted sweet ;
Th' Angelicall soft trembling voyces made
To th' instruments divine respondence meet ;
The silver sounding instruments did meet
With the base murmure of the waters fall ;
The waters fall with difference discreet,
Now soft, now loud, unto the wind did call ;
The gentle warbling wind low answered to all.

EDMUND SPENSER (1553-1599),
from *The Faerie Queene*.

mote= is able to, might.

1. Questions and Exercises

Which stanza is more descriptive? Point out any lines
which are narrative. In the first stanza which two lines

are reflective? Which stanza gives the more detailed description of the music? Modernise the spelling of any words that require it. Write out the words of which you do not understand the meaning. Write down all nouns forming the plural in -es. Write down all words with "e" final and underline those no longer spelt so. Write out a list of nouns from the second stanza which also occur in the first stanza. Of which line in the first stanza is the second stanza an expansion? Which words convey the idea of "harmony?"

2. Composition : *Expansion*

The second stanza is very skilfully constructed. It is a description of the harmony resulting from the blending of the various musical sounds of birds, voices, instruments, winds and waters. These various names are interlinked according to the following scheme:—

<i>What are in "Harmony"</i>			<i>Idea of "Harmony"</i>
Birds	and	Voice	attempted
Voices	and	instruments	made response
instruments	and	waters fall	did meet
waters fall	and	wind	did call
wind	and	all	answered

↓
[Birds, voices, instruments, waters fall.]

The second stanza is thus seen to be an *expansion* of the last line of the first stanza,

Birds, voices, instruments, winds, waters all agree.

EXERCISES: Expand the following sentences into paragraphs, stating all facts, either given or implied, and adding any reasonable enlargement.

1. A young colt spoke to his companions about the tyranny of man which he advised them to shake off. An old horse advised the opposite. The result was that

"The tumult ceased, the colt submitted,
And, like his ancestors, was bitted."

(Gay's *Fables*.)

2. A sea pirate destroyed a warning bell so that vessels might come to grief. Afterwards his vessel was wrecked at the same place.

(Southey's *Inchcape Bell*.)

3. A piper once agreed for a certain sum to clear a town of rats by piping strange music. He did so but received no reward. In revenge he caused all the children of the town to follow him, and they were never again heard of.

(Browning's *Pied Piper of Hamelin*.)

3. Prosody

Scan the lines. How many stresses in each line? How many stresses in the last line? What is the metre of the last line? Are any of the nouns ending in -es sounded on the last syllable? If so, give examples. Indicate by letters the rhyme arrangement. Is the rhyme arrangement the same for both stanzas?

Put in words a description of the rhyme arrangement.

A stanza of this form, because it was employed by the poet Spenser, is called a Spenserian Stanza.

Of what kind of rhyme are the following examples: difference discreet, silver sounding, manner musicke?

4. Study of Words and Expressions

Chaucer died in 1400; Spenser wrote the *Faerie Queene* in 1590; the poem shows the progress which the language made in these two hundred years. The *spelling* is almost modern, but the plural in -es and the final "e" are still found. The scansion of the poem, however, shows that the "e" is not sounded in *birdes*, *windes*, *eare*, *heare*, *musicke*, *murmure*; and the dropping of the sound was preparatory to dropping the letter. That the spelling was not yet quite fixed is shown in the variation, voice—voyces. Prosthesis is apparent in "attonce" = at once. The *grammatical peculiarities* noticed in Chaucer have quite disappeared. With the exception of one or two obsolete words, the language is Modern Standard English.

Obsolete Words

mote, old part of the verb "must"; correspondence, now correspondence.

Archaic Words

Eftsoones, still found in poetry "eftsoons"; "manner musicke" for "manner of music."

Words with a Special Meaning consorted = blended together ; base murmure = low-pitched murmur ; living ground = ground on which human beings live.

Onomatopoeitic Words murmure, warbling.

Doublets response — response.
wight — whit.

Prefixes an — answered — and, against. (Æ.)

Give words having following prefixes : de, con, in, a, at, re, dis. Give force of each.

Suffixes ic (icke) — musicke — ic, adjectival. (Gk.)
ine — divine — ine, ,, (L.)

ROOTS

LATIN :

Deus, a god : DIVINE, adieu, deify, deity, deist.

Spondère (spons), to promise : RESPONSE, correspond, despond, espouse, sponsor, spouse.

Ferre, to bear : DIFFERENCE, circumference, confer, defer, fertile, offer, prefer, suffer, transfer.

Genus, race, kind : GENTLE, general, congenial, degenerate, engender, generate, generous, genial, genius, gentry, progeny.

ÆNGLISC :

Swarian, to swear : ANSWERED, swear.

EXERCISES : Derive following words : instruments, attempted, sounding, pleasing, voices.

Select five verbs and five nouns which are of Ænglisc origin, and give reasons for each one selected.

XXXV

THE DEBATE OF THE FALLEN ANGELS

SATAN and his rebellious crew have been cast out of Heaven. A consultation is held. Some advise another battle to recover Heaven ; others advise peace. A third proposal is made by Beelzebub that they should search out the world newly created by God. This plan is adopted. The chief counsellors are thus described :—

Satan begins
the debate.

HIGH on a throne of royal state, which far
Outshon the wealth of Ormuz and of Ind,
Or where the gorgeous East with richest hand
Showrs on her kings barbaric pearl and gold,
Satan exalted sat, by merit rais'd
To that bad eminence. . . .

Moloch ad-
vises open
war.

He ceas'd ; and next him Moloch, scepter'd king,
Stood up, the strongest and the fiercest spirit
That fought in Heav'n ; now fiercer by despair ;
His trust was with th' Eternal to be deem'd
Equal in strength, and rather than be less
Car'd not to be at all : . . .

He ended frowning, and his looks denounc'd
Desperate revenge, and battle dangerous
To less than Gods. On th' other side uprose
Belial, in act more graceful and humane ;
A fairer person lost not Heav'n ; he seem'd
For dignity compos'd and high exploit ;
But all was false and hollow ; though his tongue
Dropt manna, and could make the worse appear

The better reason, to perplex and dash
 Maturest counsels ; for his thoughts were low ;
 Belial advises To vice industrious, but to nobler deeds
 a cessation Timorous and slothful ; yet he pleas'd the ear ;
 of strife. And with persuasive accent thus begun— . . .

Thus Belial with words cloth'd in reason's garb
 Counsell'd ignoble ease, and peaceful sloth,
 Not peace : and after him thus Mammon spake . . .

Mammon ad- He scarce had finisht, when such murmur fill'd
 vises that an Th' Assembly, as when hollow rocks retain
 opposition The sound of blust'ring winds, which all night long
 kingdom be Had rous'd the sea, now with hoarse cadence lull
 set up. Sea-faring men o'er-watcht, whose bark by chance
 Or pinnace anchors in a craggy bay
 After the tempest : such applause was heard
 As Mammon ended, and his sentence pleas'd
 Advising peace : for such another field
 They dreaded worse than Hell : so much the fear
 Of thunder and the sword of Michael
 Wrought still within them ; and no less desire
 To found this nether empire, which might rise
 By policy, and long process of time,
 In emulation opposite to Heav'n.

Which when Beelzebub perceiv'd ; than whom
 Satan except, none higher sat, with grave
 Aspect he rose, and in his rising seem'd
 A pillar of state ; deep on his front engraven
 Deliberation sat and public care ;
 And princely counsel in his face yet shon,
 Majestic though in ruin : sage he stood
 With Atlantéan shoulders fit to bear
 The weight of mightiest monarchies ; his look
 Drew audience and attention still as night
 Beelzebub Or summer's noon-tide air. . . .
 advises the
 search for
 the new-
 created world.

This is
adopted.

The bold design
Pleas'd highly those infernal States, and joy
Sparkl'd in all their eyes ; with full assent
They vote.

JOHN MILTON (1608-1674),
from *Paradise Lost*.

1. Questions and Exercises

Is this a complete account of the debate of the fallen Angels? What is missed out? How many characters are described? Is Satan described? Is Mammon? Which character was the best orator? Whose plan received most applause? What does Milton compare the applause to? Give three reasons why Mammon's advice was popular. How was the applause stilled? Whose look compelled attention? What is this attention compared to? Write down six striking phrases or lines. Modernise the spelling of any words that require it. Write out a list of words which you think are not used in the modern sense. Is the diction more or less archaic than that of Spenser? Write down the shortest independent sentence: and the longest sentence. In the first six lines notice the position of the subject and predicate. Is this an example of Inversion? Give examples of Inversion. Point out sentences in which words are omitted. Point out any sentence in which the words seem in their wrong order even for poetry. Point out any word whose accentuation has changed since Milton's day. Point out any word whose meaning has changed since Milton's day. Point out any peculiarity in Milton's grammar.

2. Composition

EXERCISE: Expand or complete the following condensed expressions:—
now fiercer by despair ; rather than be less car'd not to be at all ; in
act more graceful and humane ; to vice industrious but to nobler deeds
timorous and slothful ; and with persuasive accent thus began ; sea-
faring men o'erwatcht ; his sentence pleas'd advising peace ; and no less
desire to found this nether empire.

Re-write the following in ordinary prose order:—

Than whom, Satan except, none higher sat ; deep on his front engraven
deliberation sat and public care ; he seem'd for dignity compos'd and
high exploit ; for such another field they dreaded worse than Hell.

Paraphrase :—ll. 1-6, 10-12, 19-25, 29-35 (to "tempest"), ll. 40 (from "and
no less desire")-43, ll. 44-54.

Write paragraphs describing :—The contents of a goldsmith's shop window ;
a pleasant-spoken man ; a sour-featured person ; one who looks very
wise. Use words from the poem.

Write an essay on Peace *versus* War. Imagine the arguments used by Belial
and Moloch respectively.

3. Prosody

Blank Verse is verse which is unrhymed. It is usually iambic pentameter.

In what kind of verse is this poem written ? What stress is there on the last
syllable of each line ? Scan any six lines and divide these off into feet. Are
there any slurred syllables ? Where ?

4. Study of Words and Expressions

Milton's great epic, *Paradise Lost*, from which these lines are
extracted, was published in 1667. It shows few traces of antique
forms ; nevertheless Milton delighted in preserving some of the
older expressions, which he imitated from previous poets. His
knowledge of the classics led him to copy the ancients in the con-
struction of his sentences, and often he used words in their original
classical meaning instead of their ordinary English meaning. A
few foreign words were also pronounced differently in his time,
e.g. aspéct, convérsé, accéss, comráde. Otherwise the language of
Milton is identical with that of to-day. But notice how often he
uses the apostrophe for letters omitted.

Words with a Special Meaning

Denounced = declared, told of (its original meaning).

Dash = spoil, confound.

Sentence = opinion, thought (its original meaning).

Opposite to = opposed to.

Front = brow (original meaning).

Atlantéan = adjective, from Atlas, whose task it was to keep asunder earth
and heaven.

Infernal = belonging to lower regions (original meaning).

States = counsellors.

<i>Doublets</i>	Cadence—chance ; state—estate ; humane—human.
<i>Prefixes</i>	What is force of the prefix in the following words :—assent, aspect, accent, applause, assembly, advising ; desperate, denounc'd, deliberation ; persuasive, perceived ; exalted ; retain ; process ?
<i>Suffixes</i>	What parts of speech are formed by the following suffixes :—ed, ate, ane, ous, ive, ce, se, ion ; give examples from the poem.
<i>Hybrids</i>	peaceful — peace (Romanic) — ful (English). graceful — grace („) — „ („). princely — prince („) — ly („).

ROOTS

Audire , <i>to hear</i> :	AUDIENCE, audible, audit, obedient, obeisance, obey.
Plaudere , <i>to applaud</i> :	APPLAUSE, applaud, explode, plaudit, plausible.
(g) Noscere , <i>to get to know</i> :	IGNOBLE, cognisance, cognition, connoisseur, incognito, notice, notify, notion, notorious, recognise, reconnoitre.
Nuntius , <i>a messenger</i> :	DENOUNCED, announce, annunciation, enunciate, nuncio, pronounce, renounce.
Sper- (<i>spes</i>), <i>hope</i> :	DESPERATE, despair, desperado, prosper.
Spicere (<i>spect</i>), <i>to look</i> :	ASPECT, circumspect, conspicuous, despise, especial, espy, expect, inspect, perspective, prospect, respect, specimen, spectator, spectre, suspect, suspicion.

EXERCISE : Derive following :—State, compos'd, false, accent, peace, retain, sound, cadence, sentence.

XXXVI

THE SWALLOW

THE Swallow, privileged above the rest
Of all the birds as man's familiar guest,
Pursues the sun in summer, brisk and bold,
But wisely shuns the persecuting cold ;
Is well to chancels and to chimneys known,
Though 'tis not thought she feeds on smoke alone.
From hence she has been held of heavenly line,
Endued with particles of soul divine.

This merry chorister had long possessed
Her summer seat, and feathered well her nest ;
Till frowning skies began to change their cheer,
And time turned up the wrong side of the year ;
The shedding trees began the ground to strow
With yellow leaves, and bitter blasts to blow.
Sad auguries of winter thence she drew,
Which by instinct or prophecy she knew :
When prudence warned her to remove betimes,
And seek a better heaven and warmer climes.

Her sons were summoned on a steeple's height
And, called in common council, vote a flight ;
The day was named, the next that should be fair ;
All to the general rendez-vous repair,
They try their fluttering wings and trust themselves in air ;
But whether upward to the moon they go,
Or dream the winter out in caves below,
Or hawk at flies elsewhere, concerns us not to know.

Southwards, you may be sure, they bent their flight,
And harboured in a hollow rock at night ;
Next morn they rose and set up every sail ;
The wind was fair, but blew a mackrel gale :
The sickly young sat shivering on the shore,
Abhorred salt water never seen before,
And prayed their tender mothers to delay
The passage, and expect a fairer day.

[Martin gave his advice, which was "present safety bought at any price."]

'Tis true, some stagers of the wiser sort
Made all these idle wonderments their sport :
They said, their only danger was delay,
And he who heard what every fool could say
Would never fix his thoughts, but trim his time away.
The passage yet was good ; the wind, 'tis true,
Was somewhat high, but that was nothing new,
Nor more than usual equinoxes blew.

The advice was true ; but fear had seized the most,
And all good counsel is on cowards lost.
The question crudely put to shun delay,
'Twas carried by the major part to stay.

[By chance the weather improved, and so the swallows start to build again their nests.]

Who but the Swallow now triumphs alone ?
The canopy of heaven is all her own ;
Her youthful offspring to their haunts repair,
And glide along in glades, and skim in air,
And dip for insects in the purling springs,
And stoop on rivers to refresh their wings.

[At last, very late, the swallows set out, but the day is too short for their journey.]

What should they do, beset with dangers round,
No neighbouring dorp, no lodging to be found,

But bleak plains, and bare unhospitable ground ?
The latter brood, who just began to fly,
Sick-feathered and unpractised in the sky,
For succour to their helpless mother call :
She spread her wings ; some few beneath them crawl ;
She spread them wider yet, but could not cover all.
To augment their woes, the winds began to move
Debate in air for empty fields above,
Till Boreas got the skies and poured amain
His rattling hailstones mixed with snow and rain.

The joyless morning late arose, and found
A dreadful desolation reign around,
Some buried in the snow, some frozen to the ground,
The rest were struggling still with death, and lay
The Crows' and Ravens' rights, an undefended prey,
Excepting Martin's race ; for they and he
Had gained the shelter of a hollow tree :
But soon discovered by a sturdy clown,
He headed all the rabble of a town,
And finished them with bats, or polled them down.
Martin himself was caught alive, and tried
For treasonous crimes, because the laws provide
No Martin there in winter shall abide.
High on an oak which never leaf shall bear,
He breathed his last, exposed to open air ;
And there his corps, unblessed, is hanging still,
To show the change of winds with his prophetic bill.

JOHN DRYDEN (1631-1700),
from *The Hind and the Panther*.

1. Questions and Exercises

Give quotations to show that the swallows acted and talked like human beings. In what kind of story do the lower animals act and talk? What is the moral of this story? Show that the poem is descriptive and reflective as well as narrative.

Select any line which in itself makes good sense. Select any couplet which in itself makes good sense. Select any line or couplet in which the prose order is inverted. Select any phrases in which things are called, without any poetic disguise, by their ordinary names, *e.g.* "called in common council." Select any humorous line. The swallow represents a certain religion—select phrases which may have two meanings, *e.g.* "feathered well her nest." Name some of the different kinds of swallows. In the poem Dryden intends Martin to represent a particular man—does the poet give a flattering description of him? How would the man like to read the poem? Is the Fable interesting? What makes it so?

2. Composition : *Definitions*

The term, Diction, includes not only all the different kinds of words, but also how these are selected and arranged. Since every word has a separate meaning—sometimes several meanings—the writer must select and arrange the words so that his meaning is obvious. If the selection and arrangement of words make the meaning clear there is **clearness of Diction**. When words or phrases may have more than one meaning they are said to be **ambiguous**. For example, the phrase "feathered well her nest" may mean that the nest was lined with feathers or it may mean that the swallow (a certain church) looked well after her own interests. Dryden intends the phrase to have both meanings; but often there is **Ambiguity** when the writer does not intend it.

Examples :

My brethren, we are here for no earthly purpose.

This warehouse is perfectly unapproachable.

Clearness of Diction is the avoidance of Ambiguity.

Sometimes it is possible for a writer to state his meaning clearly in more than one way. If he selects his words so that his meaning is expressed in the shortest and most direct manner, he is said to write with **Brevity** or **Terseness**.

Example :

“All good counsel is on cowards lost.”

1. Here the terseness is gained by *the use of simple words*.

2. Brevity is also a result of skilful *condensation*.

Examples :

“Abhorred salt water never seen before,”

instead of

“Abhorred salt water which they had never seen before.”

Also,

“But soon discovered by a country clown,”

instead of

“But soon when they had been discovered,” etc.

“Common Council,”

instead of

“Council in which the members have a common right to speak,” etc.

3. But too much brevity frequently causes the meaning of a sentence to be obscure or ambiguous.

Example :

“His brother likes you better than John,”

may be

(a) His brother likes you better than he likes John.

or

(b) His brother likes you better than John likes you.

4. Sometimes Terseness is gained by the *omission* of unnecessary words.

Examples :

(From) hence she has been held of heavenly line.

The swallow above the rest of (all) the birds

All to the (general) rendez-vous repair.

5. Terseness is really a kind of *summarising* ; thus :—

“The day was named—the next that should be fair ”

becomes

The next fair day was named.

And

“Winds began to move debate (in air) for empty fields
(above) ”

becomes

Winds began to wrangle for the empty fields.

So also,

“High on an oak which never leaf shall bear
He breathed his last, exposed to open air,”

becomes

He was hanged on a blasted oak.

The last reference may be to the oaken post of the gallows.

The above couplet is an example of a Circumlocution or Periphrasis.

6. When a writer leaves the main track of his story he is said to digress from the point. In the poem there are two short **digressions**.

(i) Though 'tis not thought she feeds on smoke alone.

(ii) But whether upward to the moon they go,

Or dream the winter out in caves below,

Or hawk at flies elsewhere, concerns us not to know.

EXERCISES : Expand following terse phrases :—and ^harboured in a hollow rock at night. The question ^crudely put to shun delay. Who just *began* to fly. ^Endued with particles of soul divine. Vote a flight.

Make four sentences out of the first four lines.

Write out a list of words from the poem with the general ideas of Flight, Birds, Death, Weather, Scenery.

At which points does Dryden turn aside from the story ?

Show the various stages in the story.

3. Prosody

Three lines rhyming together form a *triplet*. Give examples.

Which line has most alliteration ?

Write down in words the name of the metre, and show why it receives that name.

What is a heroic couplet? Give examples from this and preceding poems.

4. Study of Words and Expressions

Give examples of compound words, onomatopoeic words, archaic words, and obsolete words.

If there are any words used in a special sense, write opposite each the meaning which it has in the passage.

Are there any Hybrids?

Prefixes Pro, before. Provide. (Lat.)

Sub, under. Succour. (Lat.)

Suffixes iar, ar, adjectival; familiar. (Lat.)

able, adj.; unhospitable (Lat.); "un" is Eng.

cle, diminutive; particle. (Lat.)

Notes.—It was thought that a dead swallow, suspended in the air, turned its bill in the direction from which the wind would blow.

Mackerel are best caught in a fresh gale of wind.

Boreas, the north wind.

Poll, to cut down.

ROOTS

LATIN:

Sequi (secut), to follow: PURSUES, persecuting, prosecute, consecutive, consequent, ensue, execute, obsequies.

Augère, to increase: AUGMENT, auction, august, author.

Stinguère, to prick: INSTINCT, distinct, extinguish, distinguish.

Secäre, to cut: INSECTS, bisect, dissect, intersect, segment, secant, sickle, scythe, sedge.

Finis, an end: FINISHED, affinity, confine, define, final, finance, finite, refine, superfine.

EXERCISES: From the poem derive any twelve words not included in the above lists.

From what language does the word "dorp" come?

Give examples of its use in compounds (*v.* thorpe, p. 65).

Give examples of Hybrids occurring in the poem.

Give other uses of the word, poll.

XXXVII

THE INFLUENCE OF VARIOUS LANGUAGES UPON ENGLISH LITERATURE

IT has been shown how the Revival of Learning influenced both the language and the literature of England through the introduction of new words, new ideas, and new literary forms: the new words came mainly from Latin, the ideas from Greek, and the forms of expression from Italian. Of these tongues Italian was the only one spoken by a people at the time. It was, and still is, a *living* language. Latin and Greek, like Old English, were no longer spoken tongues. They were even then *dead* languages. In ordinary circumstances the influence of a living language is greater than that of a dead language; but Latin long after it had ceased to be a living speech remained potent as the international language of scholarship, of diplomacy, and of the Church. In the Middle Ages it was the very gateway to knowledge, and an enormous Latin literature grew up in the various countries of Western Europe. Even as late as the seventeenth century Lord Bacon wrote his chief philosophical work, "*Novum Organum*," in Latin so that it might be read by scholars in all time. For long, too, English prose followed Latin models, and it was not until the early eighteenth century that a change took place.

But the influence of living languages must not be under-estimated. It has been shown that French was the medium whereby most classical words were introduced into English, and that the system of versification presently in use was adopted from the same language. And while the Normans held sway in England as a separate class, long poems of love and adventure were composed in French for

the amusement of the nobles and their ladies. It was not until Chaucer's day that the influence of another living language was felt. Chaucer visited Italy, and his work subsequent to that visit shows that he turned from French to Italian models.

At the court of the Tudor sovereigns, when the Revival of Learning was at its height in England, Italian was the favourite modern language. So many gentlemen returned to England, after a sojourn in Italy, with strange fashions of dress and behaviour, that their conduct was regarded as unpatriotic, and they themselves were held up to opprobrium as "Italianated Englishmen." In spite of this, Italian remained for more than one hundred years the modern language most studied alike by the courtier and the scholar. Many of its verse-forms, particularly the Sonnet and Blank verse, were introduced by Wyatt and Surrey, two poets who lived in the reign of Henry VII. By means of the dramatic literature of the time the people of London were made familiar with Italian manners and customs, and even with many Italian phrases. Some of the most popular of Shakespeare's works are based on Italian stories, the characters have Italian names, and the general setting of the plays is so truly Italian that some think that the great dramatist must himself have visited Italy. The influence of Italian literature may also be traced in the writings of Milton, and it has continued down to the present day.

But in 1660, when Charles II. was brought back from his exile in France, he, perhaps naturally enough, showed a preference for everything French, and the lead given by the court was followed by the wits of the town. At this time several great writers adorned French literature, and their works were largely studied beyond the confines of their own country. France itself was approaching the zenith of its power, and the influence which its language exerted was likewise European in character, for about this time it ousted Latin as the language of diplomacy. In England French took the place which Italian had previously held, and although ridiculed by its opponents, it kept its popularity, and for long was the only foreign

language which a gentleman was likely to learn. As a result there were added to the English vocabulary many words which, owing to their comparatively recent importation, retain their French pronunciation or accentuation.

The favourite amusement of the court was the theatre, and playwrights in their endeavour to please their fashionable patrons began to make plays after the French model. The Restoration Drama, as such plays are collectively termed, has been condemned as altogether vicious and unprincipled in tone. But in one respect the influence of French literature was all for good. English prose had followed Latin models, and the result was that, in the case of ordinary writers, sentences were usually long, involved, and cumbrous. The French, on the other hand, had developed a clear style in which the sentences were short and simple. Correctness was the ambition of every writer, and there was set up in France an Academy whose province it was to conserve the language and to issue rules and decisions in regard to its right use. Although there was no Academy in England, the prose writers of the period, and especially Addison, raised English prose to the same high level as that of France.

From the Restoration of Charles II. in 1660 down to the French Revolution in 1789 the writers of both countries, France and England, seemed to have the same point of view, alike in subject, aims, and methods. Thus poetry was admired more for its correctness and polish than for its feeling. The subjects considered suitable for poetic treatment were often such as would have been better expounded in prose. The political and religious polemics of the day, the arguments of the critic and philosopher, and the descriptions of gay society life were all written in verse. There was much personal abuse in controversy, for men had not yet learned the meaning of toleration.

Especially in England was this the case, for the echoes of the great Civil War reverberated in the strife of parties for many generations. Men showed a personal hatred of their opponents which is almost beyond belief. This was a general fault of the age, and the

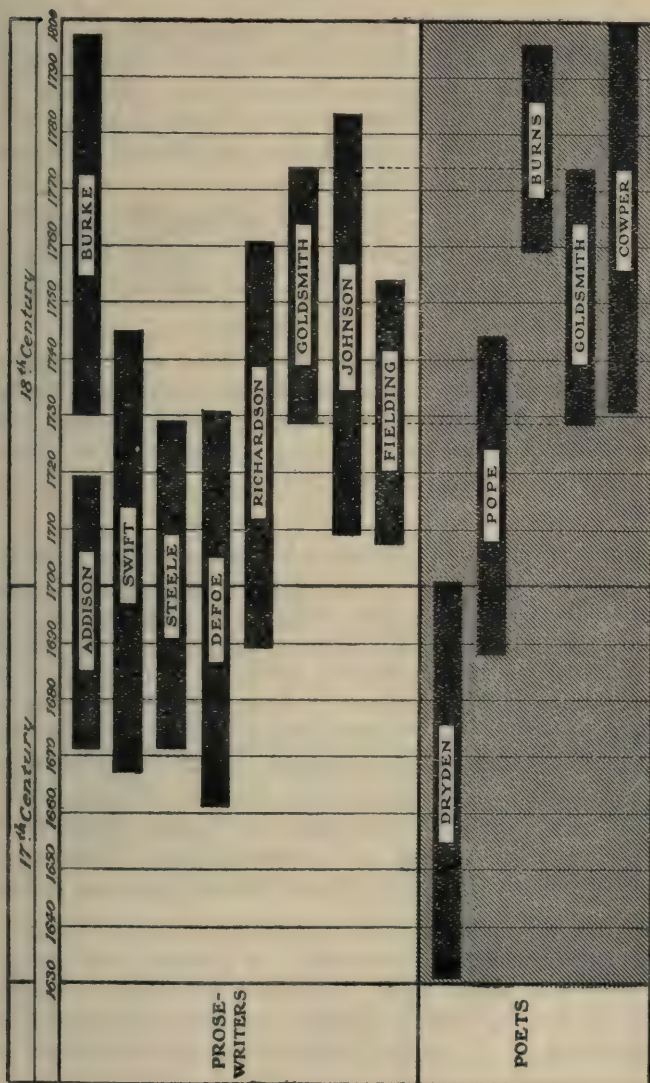
greatest author of the time, **John Dryden**, cannot be altogether exonerated from it. He had many enemies on political, religious, and personal grounds, and these he attacked with a venom equal to their own, but with a wit and a grace of language peculiar to himself. His chief works are called **Satires**, because they censure and ridicule principles and persons. *Absalom and Achitophel* and *The Hind and Panther* are the most famous. Besides Satires, Dryden wrote splendid odes and many dramas of the Restoration type.

Alexander Pope succeeded Dryden as the greatest satirist of his time. His Satires are personal rather than religious or political. In his *Dunciad* he pilloried all the writers whom he disliked and who had attacked him. He was a good arguer in verse, and expounded his critical and philosophical views in two poems, *The Essay on Criticism* and *The Essay on Man*.

Contemporary with Pope were many famous prose writers, Addison, Swift, Steele, and Defoe. **Joseph Addison** (1672-1719) wrote Essays in *The Tatler* and *The Spectator*, periodicals conducted by his friend, **Sir Richard Steele** (1672-1729). **Jonathan Swift** (1667-1745) and **Daniel Defoe** (1661-1731) were both satirists. Of these Swift was the greater. Defoe in 1719 wrote the immortal story *Robinson Crusoe*, while Swift in 1726 published *Gulliver's Travels*, a satirical tale of great power and interest. He also wrote *The Tale of a Tub*, and *The Battle of the Books*; in the latter he argues for the ancient as against the modern learning.

After the middle of the eighteenth century, Satire lost some of its venom. The greatest men, Goldsmith, Gray, and Johnson rose superior to the malice of their foes. **Oliver Goldsmith** (1728-1774) turned to country life for his themes and wrote descriptive poetry, *The Deserted Village* and *The Traveller*, with charming ease and correctness. In prose, his novel *The Vicar of Wakefield* has almost the charm of poetry. He also did much to purify the drama, and some delightful comedies of his are still acted. **Thomas Gray** (1716-1771), a very scholarly man, wrote little, but what he did write is considered of the first quality. His *Elegy in a Country*

THE AUGUSTAN AGE



Churchyard is printed in this book. **Samuel Johnson** (1709-1784), the greatest literary figure of his time and a master of sonorous prose, wrote *The Lives of the Poets* in 1781. Previously he had written Satires in verse, *London* and *The Vanity of Human Wishes*; and in 1755 he had compiled the first *English Dictionary*, a laborious work of great excellence.

This period also marks the rise of the **Novel**. The chief names are those of **Samuel Richardson** (1689-1761), **Henry Fielding** (1707-1754), **Tobias Smollett** (1721-1771), and **Laurence Sterne** (1713-1768).

The critical and philosophic spirit of the age is also shown in the work of three great historians, **Hume** (1711-1776), **Robertson** (1721-1793), and **Gibbon** (1737-1794), and of a great political economist, **Adam Smith** (1723-1790), author of *The Wealth of Nations*. Gibbon's great work is *The Decline and Fall of the Roman Empire*.

About the close of the eighteenth century **William Cowper** and **Robert Burns**, turning to nature and the simple life of the country for their themes, wrote poetry which served to redeem the period from being altogether an age of prose. Cowper's humorous ballad *John Gilpin*, his long descriptive poem *The Task*, his *Loss of the Royal George*, and his *Solitude of Alexander Selkirk*, illustrate his quiet yet forceful style. Burns's *Songs* have made him famous throughout the English-speaking world; but his longer poems, some satirical, some humorous, and some descriptive, likewise proclaim him to be a great original genius. *The Cottar's Saturday Night* describes the poet's ideal of a peasant home. Burns wrote in Northern English or Scotch. He was the last great poet to do so.

During the century which intervened between Dryden and Burns many changes had occurred. In Dryden's day poetry was degraded into clever verse, a medium for abuse, and seldom employed, save by Dryden himself, to convey the exalted sentiments worthy of a poet. A gradual departure from this attitude took place,

until at last in Burns poetry is again seen to be the outpouring of the noblest thoughts in an appeal to the heart rather than to the mind of man.

In France a somewhat similar temper had begun to prevail, but owing to the peculiar circumstances of that country its effect was at first mainly political. A famous philosopher, **Jean Jacques Rousseau**, revolted against the conventions of society and maintained that the rights of man were being infringed, and that a return to a simple, natural life was necessary. For a time he tore himself apart from his fellow-men and lived as a hermit in the mountains amidst scenery which he has described in impassioned prose. Nevertheless he had still a great faith in humanity, and his teaching made men long for that happy time when war and misery should cease. It was the same sentiment which prompted Burns to sing,

For a' that, and a' that,
It's coming yet, for a' that,
That Man to Man, the world o'er,
Shall brothers be for a' that !

But alas for the good intentions of men ! The doctrines of Rousseau, instead of furthering universal peace, helped to bring about the great Revolution of 1789.

EXERCISES ON THE TIME CHART :

Draw out a chart and insert following names: Hume, Robertson, Gibbon, Smith, Smollet, Sterne, Gray; also *poets*: Matthew Prior (1664-1721), John Gay (1685-1732), Edward Young (1684-1765), Allan Ramsay (1686-1758), James Thomson (1700-1748), William Collins (1720-1759), William Shenstone (1714-1763); and *critics, etc.*: Richard Bentley (1662-1742), Bishop Berkeley (1684-1753), Bishop Butler (1692-1752).

Give the names of some of Burns's songs.

XXXVIII

THE SKYLARK

BÍRD of the wilderness,
Blíthesome and cúmberless,
Sweet be thy mátin o'er móorland and leá !
Emblem of happiness,
Blest is thy dwelling-place—
Oh, to abide in the desert with thee !

Wild is thy lay and loud,
Far in the downy cloud ;
Love gives it energy, love gave it birth.
Where, on thy dewy wing,
Where art thou journeying ?
Thy lay is in heaven, thy love is on earth.

O'er fell and fountain sheen,
O'er moor and mountain green,
O'er the red streamer that heralds the day,
Over the cloudlet dim,
Over the rainbow's rim,
Musical cherub, soar, singing away !

Then, when the gloaming comes,
Low in the heather blooms
Sweet will thy welcome and bed of love be !
Emblem of happiness,
Blest is thy dwelling-place—
Oh, to abide in the desert with thee !

JAMES HOGG (1770-1835).

1. Questions and Exercises

To what is the poem addressed? Where in the poem is this bird mentioned? Name another poem addressed to a bird. What special name is given to a poem so addressed? The following birds are mentioned in this book: skylark, woodlark, magpie, cuckoo, owl, stockdove, robin, swallow, jay, swan; give the poems in which these names occur and say which are *odes*, which are *descriptive*, and which *narrative*. Which stanza describes the song of the lark? Why, according to Hogg, does the lark sing? What words or phrases does he use to describe its song? Give three synonymous phrases for "lark." Which stanza describes its soaring or journeying? Give words or phrases which refer to "time." In the first and last stanzas what times of the day are indicated? What is the single wish expressed by the poet? How often does he express it? Why does he express this wish? Give an example of Interrogation. Put this question, if possible, into the form of a direct statement. Point out the line containing antonyms. Give an example of brevity; and of circumlocution. Give the two lines commencing and ending with adjectives. In the last stanza point out a word not strictly required. Write out words suggesting "colour."

Read again "*To the Cuckoo*," by Wordsworth: Does Hogg tell so much about himself as Wordsworth does? Which poem has the more reflection? Which poet thinks more deeply of nature? Which poem would be the more suitable for setting to music? Which poem do you prefer for language and rhythm? Why?

2. Composition

EXERCISES: 1. Draw out a summary plan of the poem.

2. Write the last stanza in prose order.

3. Paraphrase Stanzas 1 and 2.

4. Expand: "dewy wing," "downy cloud."

5. Condense : "the red streamer that heralds the day."
6. Write a composition comparing and contrasting the skylark, the cuckoo, and the nightingale. Say which you prefer, and why. Give quotations from poetry.

3. Prosody

Quote the repeated lines. What is the effect of their repetition? Give examples of double rhymes, and of rhyme extending over three syllables. How many lines in each stanza? Show by means of letters the rhyme arrangement of each stanza. Point out faulty rhymes. Eight different letters are used with alliterative effect ; write down these letters and name the one most frequently used.

In this poem the effect of Alliteration is gained not only from the initial letters but also from the distinct sounding of the letters in the body of the word. Thus :

Sweet be thy *ma*tin o'er *moor*land and *lea*—
*Em*b*le*m of happiness,
*B*lest is thy *dwe*lling *p*lace.

Give other examples of the above.

Read the poem through, stressing the syllables according to the system shown in the first three lines. How many unstressed syllables follow each stressed syllable? Where is there an exception? What then, as a rule, is the number of syllables in each foot? How many feet in the first line? in the third line? How many unstressed syllables are needed to complete the last foot of the third line? What special name does such a line receive?

The stanza form may be thus shown :—

```

| ˘ x x | ˘ x x | | |
| ˘ x x | ˘ x x |
| ˘ x x | ˘ x x | ˘ x x | ˘ |
| ˘ x x | ˘ x x |
| ˘ x x | ˘ x x |
| ˘ x x | ˘ x x | ˘ x x | ˘ |

```

The dactyl may be regarded as a trochee followed by an extra unstressed syllable. The arrangement of the syllables is exactly the opposite of that in the anapæst. Thus :

trochee	⌣ ×	dactyl	⌣ × ×
iambus	× ⌣	anapæst	× × ⌣

Occasionally an extra weak syllable may occur in any foot.

Ex.:

| Thý láy is in | héaven thý | love is on | éarth | .

Scan the whole poem. Give reasons why in the third stanza *o'er* and *over* should be used respectively. If you know any other poem written in dactylic metre write down a stanza. Show (by means of accent marks) the stressed syllables in the following :—

(a) One more unfortunate,
Weary of breath,
Rashly importunate,
Gone to her death !

T. HOOD.

(b) Come as the winds come, when
Forests are rended,
Come as the waves come, when
Navies are stranded ;
Faster come, faster come,
Faster and faster,
Chief, vassal, page and groom,
Tenant and master.

SIR W. SCOTT.

4. Study of Words and Expressions

<i>Poetic</i>	cumberless, matin, lay, fountain sheen.
<i>Compound</i>	moorland, dwelling-place, lea.
<i>Archaic</i>	sheen = shining, gloaming = the darkness of evening.
<i>Prefixes</i>	Are there any?
<i>Suffixes</i>	Give the words exemplifying suffixes.
<i>Diminutive</i>	Name the diminutive, and give other words with a similar ending.

ROOTS

GREEK :

Ergon, work : ENERGY, organ, orgies, liturgy, metallurgy.

GENERAL QUESTIONS: What is the ordinary meaning of "desert" and "wilderness"?

Give the meaning in the poem of the following: "wilderness," "desert," "cumberless," "matin," and "lea."

What was the original form of 's, *e.g.* in *rainbow's*?

Give the plural of cherub.

What parts of speech are the following: sheen, green, blooms?

XXXIX

THE INFLUENCE OF VARIOUS MODERN LANGUAGES UPON THE ENGLISH VOCABULARY

1. The Influence of the Romance Languages

IT is calculated that of all the words in the dictionary, fifty-six per cent. are of Latin and five per cent. of Greek origin, whilst only twenty-eight per cent. are pure Ænglisc. The remaining eleven per cent. come from miscellaneous sources. Of the fifty-six per cent. of Latin words, a large proportion came through the modern languages which are descended from the Roman tongue—through Italian, Spanish, Portuguese, and, above all, through French. These languages, although in the main descendants of Latin, are not composed entirely of Latin words. Each language, like English—but not perhaps to the same extent—was influenced from without, and thus gained words from various sources, and likewise developed forms peculiarly French, or Spanish, or Italian, as the case might be. English in its turn took some of these French, Spanish, or Italian terms, and with or without change in the spelling and pronunciation adopted them as its own. Thus, into English,

From French

Poetry, composition, triumph, volume, influence, encourage, vermilion, olive oil, rice, turpentine, cotton, vase, soiree, croquet, bouquet, fatigue, rendezvous, memoir, hauteur, gendarme, grotesque, campaign, caprice, barricade.

(Note the accentuation and pronunciation of these words.)

From Italian

Accordion, attitude, canto, contralto, dilettante, granite, gurgle, influenza, lava, macaroni, manifesto, miniature, opera, pianoforte,

pilgrim, semolina, soda, solo, soprano, stanza, umbrella, velvet, volcano.

A large number of military terms, likewise terms used in the arts and in cookery, came from Italian through the French into English.

From Spanish

Alligator, ambushade, armada, capsize, cask, cork, desperado, dispatch, don, firm (a partnership), lasso, matador, merino, mosquito, negro, renegade, salver, sherry, stevedore, tornado, vanilla.

Some words came from Spanish through French.

From Portuguese

Auto-da-fe, ayah, binnacle, caste, lingo, Madeira, molasses, tank.

2. The Influence of the non-Romance Languages

The chief non-Romance languages that have influenced English are **Dutch** and **German**, but even in their case a certain proportion of the words came originally from Latin or Greek. Thus :

1. Dutch from Latin : anker, cruise, easel, taffrail.
 Dutch from Latin from Greek : bush, mangle.
 Dutch from Italian from Latin from Greek : sketch.
2. German from Latin : drilling.
 German from Hungarian from Servian from Late Greek from Latin : hussar.

Pure Dutch

Aloof, avast, bluff, boom, brandy, burgher, delf, freebooter, frolic, gas, golf, groove, hull, jerkin, knapsack, knickerbockers, *landscape*, litmus, mob, mutchkin, plug, reef, rover, skipper, sledge, smack, stoker, yacht, deck, tub, trigger, hoist.

[Notice the number of sea terms, and that landscape is a Hybrid.]

Pure German

Bantling, bismuth, cobalt, Dutch, fuchsia, hock, landau, meerscham, plunder, poodle, quartz, shale, swindler, waltz, zinc.

The number of words taken directly from German is small, but several additional words, chiefly dealing with the chemical industry, have been introduced recently.

3. The Influence of Other Languages

Nearly all languages, whether those of civilised nationalities or of savage tribes, have contributed something to the stock of English words. The voyages of discovery, the journeys of explorers, the travels of merchants and tourists, the struggles on the battlefield, the rivalries in the peaceful arts, and the general intercourse with the various nations, have enriched the vocabulary of English, and tended to make it a language almost international in character.

Other European Languages (Russian, Polish, Bohemian, Servian, Turkish, Hungarian)

Drosky, ukase, steppe, polka, vampire, horde, ottoman, turquoise, dolman, coach, shako.

Asiatic Languages (Persian, Sanskrit, Hebrew, Arabic, etc.)

Bazaar, carboy, dervish, divan, Lascar, mogul, pasha, sepoy, sirdar, pyjamas, jujube, brahmin, rajah, ginger, candy, rupee, banyan, cherub, Jehovah, Satan, jockey, mammon, emir, harem, sherbet, simoon, sofa, syrup, tariff, admiral, assassin, sultan, shampoo, polo, bamboo, coolie, gutta-percha, sago, camphor, tea, japan, kangaroo.

African Languages (Egyptian, West African)

Ammonia, oasis, gypsy, morocco, canary, guinea, zebra, gorilla, lion.

American Languages (Indian, Mexican, Peruvian)

Hickory, moccasin, opossum, skunk, squaw, tomahawk, wigwam, jalap, mahogany, potato, tobacco, canoe, caoutchouc, guano, quinine, tapioca.

4. The Time of Introduction and Ancestry of some of those Words

The times at which these words came into English vary very much. Some words came in very early, and generally indirectly. Some are quite recent. Interesting new words are: *hangar*, shed for *aeroplanes*; *aviator*, an *airman*; *sabotage*, acts of violence by persons on strike.

In the case of words which have come through other languages before reaching English, many forms from the same root exist. Such words, therefore, have an international character, and it is very interesting to trace their ancestry. For example, the Sanskrit word *coṅgavera* filtered through many languages before it appeared in English as *ginger*.

<i>Eng.</i>	<i>Mid. E.</i>	<i>Old Fr.</i>	<i>Late Lat.</i>	<i>Latin.</i>	<i>Greek.</i>	<i>Sanskrit.</i>	
1. Ginger	gingenere	gengibre	gingiber	zingiber	zingiberis	coṅgavera	
<i>Eng.</i>	<i>Mid. E.</i>	<i>Old Fr.</i>	<i>Spanish.</i>	<i>Arabic.</i>			
2. Syrup	sirup	syrop	xarope	sharab			
<i>Eng.</i>	<i>Old. Fr.</i>	<i>German.</i>	<i>Hungarian.</i>	<i>Servian.</i>	<i>Late Gk.</i>	<i>Late Lat.</i>	<i>Latin.</i>
3. Hussar	Husar	Husar	Huszar	Xusar	kour-sarios	cour-sarius	cursus, a course
<i>Eng.</i>	<i>Mid. Fr.</i>	<i>Early Fr.</i>	<i>Italian.</i>	<i>Turkish.</i>	<i>Persian.</i>		
4. Tulip	tulippe	tulipan	tulipa	tulbend, a turban	dulband, turban		
A tulip was so called owing to its likeness to a turban.							
<i>Eng.</i>	<i>Old Forms.</i>	<i>Mid. Fr.</i>	<i>Italian.</i>	<i>Turkish.</i>	<i>Persian.</i>		
5. Turban	turbant turban	turbant	turbante	tulbend	dulband		
<i>Eng.</i>	<i>French.</i>	<i>Italian.</i>	<i>Late Lat.</i>	<i>Latin.</i>	<i>Greek.</i>		
6. Medal	medaille	medaglia	medalla	metallum	metallon		
<i>Eng.</i>	<i>French.</i>	<i>Portuguese.</i>	<i>Latin.</i>	<i>Greek.</i>			
7. Marmalade	marmelade	marmelada marmelo	melimelum	melimelon			
<i>Eng.</i>	<i>French.</i>	<i>Italian.</i>	<i>Arabic.</i>	<i>Sanskrit.</i>			
8. Candy	candi	candi	qand	khanda	a broken piece		
<i>Eng.</i>	<i>French.</i>	<i>Low Lat.</i>	<i>Arabic.</i>	<i>Sanskrit.</i>			
9. Crimson	cramoisin	cramesinus	qirmizi	krmis	a worm		

Note.—The cochineal was used in dyeing.

Other examples may be found in a good dictionary.

XL

THE DESTRUCTION OF SENNACHERIB

THE Assyrian came dówn like a wólf on the fòld,
And his cóhorts were gléaming in púrple and góld;
And the sheén of their spéars was like stárs on the sea,
When the blúe wave rolls níghtly on deép Galilée.

Like the léaves of the fòrest when Súmmer is gréen,
That hóst with their bánners at súnset were seén;
Like the léaves of the fòrest when Áutumn hath blówn,
That hóst on the mórrów lay wíther'd and strewn.

For the Ángel of Déath spread his wíngs on the blást,
And breathed in the face of the foe as he passed:
And the eyes of the sleepers wax'd deadlly and chill,
And their hearts but once heaved, and for ever grew still!

And there lay the steed with his nostril all wide,
But through it there rolled not the breath of his pride:
And the foam of his gasping lay white on the turf,
And cold as the spray of the rock-beating surf.

And there lay the rider distorted and pale,
With the dew on his brow and the rust on his mail;
And the tents were all silent, the banners alone,
The lánces unlífted, the trúmptet unblówn.

And the widows of Ashur are loud in their wail,
And the idols are broke in the temple of Baal ;
And the might of the Gentile, unsmote by the sword,
Hath melted like snow in the glance of the Lord !

LORD BYRON (1788-1824).

1. Questions and Exercises

Who was Sennacherib? Against whom did he lead his army? What is the subject-matter of the poem? What is the general emotional effect? On whose side does the poet wish your sympathy? How and where does he show this? In the poem does "narration" outweigh "description," or *vice versa*. Which description—that of the dead steed or that of the dead rider—do you prefer? Why? Which stanzas compose the Introduction to the narrative? Which tell of the visit of Death? Which lines form the Conclusion? Which words or phrases convey the idea of "Death"? Which words or phrases convey the idea of "suddenness of Death"? Why was the rider's mail rusted? Give examples of terseness from the fifth stanza. Expand this stanza into as many simple sentences as you can. Gather together all the phrases beginning with "like." Find the phrase beginning with "as" for which "like" may be substituted.

In the fourth stanza select any words which you think are particularly well chosen. What words could be substituted for them? Why do you select these words?

2. Composition

Plain, direct words properly chosen and put together result in clearness and terseness. But many terms are equally simple. How, then, must the writer be guided in his choice? He should choose his words according to the effect which he wishes to produce on the mind of the reader. As a rule the special term should be preferred to the general, the concrete to the abstract. Thus "lances,"

"spears," being special names, convey a more distinct mental impression than the corresponding general name, "weapons." Similarly "purple," "gold," "blue," are more distinct than the word "colour." Dryden's "High on an oak which never leaf shall bear" is to be preferred to "High on a tree which never shall bear foliage."

The preference of the particular to the general is not confined to single words, but may be seen likewise in a lengthy description. Instead of making the general statement, "They were all struck dead in their sleep," Byron tells how the Angel of Death passed over the Assyrian tents, and then, to show the suddenness and completeness of the blow, he gives detailed descriptions of the steed, the rider, and the lifeless camp respectively. In this way a striking mental picture is produced.

The same effect may be gained in another way. For example, instead of saying "A mighty Assyrian army marched against the defenceless Jews," Byron compares the Assyrian to a wolf attacking the sheepfold. The reader is left to discover for himself in what respects "the Assyrian came down like a wolf." There must be some likeness, but it would be mere stupidity to suppose that it is external, that the Assyrian warrior had four legs and a tail. The likeness is internal. The Assyrian and the wolf are *different* in the ordinary sense, but there is a *similarity* in their "might" and "nature" when one attacks a weaker nation and the other a weaker animal.

When a comparison is made between two things, generally differing, but having a likeness in some particular point, the comparison is called a **Simile**. The following are Similes:—

The sheen of their spears was like stars on the sea.

Like the leaves of the forest when summer is green.

Her feet disperse the powdery snow,
That rises up like smoke.

Similes are generally terse forms of expression. Thus, "The Assyrian came down like a wolf on the fold" may be expanded

into, "The Assyrian came down as a wolf comes down on the sheep-fold."

A Simile often takes the place of a long explanation.

An even terser comparison than the Simile is called a **Metaphor**. In a metaphor the comparison is implied but not expressed. Thus, when it is said that "Tommy Atkins is a lion in the fight," everyone knows that he is not an actual lion, but a British soldier who is *like* the lion in courage.

Similes become Metaphors by *condensation*; metaphors become similes by *expansion*.

Examples :

Simile into Metaphor. "He was like a lion in the fight" becomes "He was a lion in the fight." "The Assyrian came down like a wolf on the fold" becomes "The Assyrian wolf came down on the fold."

Metaphor into Simile. "The Angel of Death spread his wings on the blast" becomes "Death, like an Angel, spread his wings on the blast."

In the foregoing examples the words "lion" and "wolf" are not used in their ordinary sense; they simply denote a particular quality of the lion or the wolf—which quality may also belong to others.

A Departure from the ordinary mode of expression to secure a special effect is called a FIGURE OF SPEECH.

Similes and Metaphors are Figures of Speech.

EXERCISES: Give the general name corresponding to the following particular names, *e.g.* turf—ground; banners, dew, brow, rust, mail, tents, trumpet, cohort, sunset.

Write out all *similes* in the poem; then (i) expand them to their fullest extent, and (ii) condense them into Metaphors.

Make Similes from the following:—His words flowed from him like _____.
He ran like _____. He swam like _____. He wriggled like _____.
He worked like _____. He died like _____.

3. Prosody

Write down the name of the foot in which the stresses are weak, weak, strong. Are there any dissyllabic feet in the poem? If so, whether are dissyllabic or trisyllabic feet of the more frequent occurrence? Prove your statement by giving the number of each kind in the first stanza. What is the name of the dissyllabic foot?

In which stanza is this the order of the feet?

	x	∟		x	x	∟		x	x	∟		x	x	∟		
	x	x	∟		x	x	∟		x	x	∟		x	x	∟	
	x	x	∟		x	x	∟		x	x	∟		x	x	∟	
	x	∟		x	x	∟		x	x	∟		x	x	∟		

Write in the name of every foot in the above scheme.

4. Study of Words and Expressions

ROOTS

ÆGLISC:

Scinan, *to shine*: SHEEN, shine, shimmer.

Meltan, *to melt*: MELT, molten, mild.

LATIN:

Torquère (tort), *to twist*: DISTORTED, contort, distort, retort, torch, torment, torsion, tortoise, tortuous, torture.

EXERCISES: How would you describe the words "wax'd"? as "poetic," or "obsolete"?

Give instances of "compound words" and of "onomatopoetic words."

All the prefixes and suffixes occurring in the poem have already been given—make out a complete table, showing force, etc., of each.

Pick out the word with the most syllables. Do you notice anything remarkable about the proportion of monosyllabic words? Give words of Norman-French origin.

Find percentage of Æglisc words in the first hundred words.

And swordlike was the sound of the iron wind,

And as a breaking battle was the sea. . . .

And as a full field charging was the sea,

And as the cry of slain men was the wind. . . .

And all her soul was as the breaking sea,

And all her heart anhungered as the wind. . . .

And all their past came wailing in the wind,
And all their future thundered in the sea. . . .
And as men's anguish clamouring cried the wind,
And as God's anger answering rang the sea. . . .
And like a world's cry shuddering was the wind,
And like a God's voice threatening was the sea. . . .
And like man's heart relenting sighed the wind,
And as God's wrath subsiding sank the sea.

SWINBURNE.

Point out the *similes* in the above passage.

- (i) Expand these similes to their fullest extent, where possible.
- (ii) Condense them into metaphors, where it is possible to do so without changing the language.

XLI

TO A SKYLARK

(Poet
addresses
the
skylark):

HAIL to thee, blithe Spirit !
Bird thou never wert,
That from heaven, or near it
Pourest thy full heart
In profuse strains of unpremeditated art.

(Description:
Soaring and
singing.)

Higher still and higher
From the earth thou springest,
Like a cloud of fire,
The blue deep thou wingest,
And singing still dost soar, and soaring ever singest.

Times when
lark is heard
and seen :
(a) evening.

In the golden lightning
Of the sunken sun,
O'er which clouds are brightening,
Thou dost float and run,
Like an unbodied joy whose race is just begun.

(b) broad
daylight.

The pale purple even
Melts around thy flight ;
Like a star of heaven
In the broad daylight
'Thou art unseen, but yet I hear thy shrill delight :

Keen as are the arrows
Of that silver sphere,
Whose intense lamp narrows
In the white dawn clear
Until we hardly see, we feel that it is there.

Lark's music
heard
everywhere.

All the earth and air
With thy voice is loud,
As, when night is bare,
From one lonely cloud

The moon rains out her beams, and heaven is overflow'd.

What is like
the lark ?

What thou art we know not ;
What is most like thee ?
From rainbow clouds there flow not
Drops so bright to see

As from thy presence showers a rain of melody ;—

Comparisons :
(a) like a
poet.

Like a poet hidden
In the light of thought,
Singing hymns unbidden,
Till the world is wrought

To sympathy with hopes and fears it heeded not :

(b) like a
high-born
maiden.

Like a high-born maiden
In a palace tower,
Soothing her love-laden
Soul in secret hour

With music sweet as love, which overflows her bower :

(c) like a
glow-worm.

Like a glow-worm golden
In a dell of dew,
Scattering unbeholden
Its ærial hue

Among the flowers and grass, which screen it from the view :

(d) like a
rose.

Like a rose embower'd
In its own green leaves,
By warm winds deflower'd,
Till the scent it gives

Makes faint with too much sweet these heavy-wingéd thieves.

What lark's
music sur-
passes,

Sound of vernal showers
On the twinkling grass,
Rain-awaken'd flowers,
All that ever was

Joyous, and clear, and fresh, thy music doth surpass.

The same.

Teach us, sprite or bird,
What sweet thoughts are thine :
I have never heard
Praise of love or wine

That panted forth a flood of rapture so divine.

The same.

Chorus hymeneal
Or triumphal chaunt
Match'd with thine, would be all
But an empty vaunt—

A thing wherein we feel there is some hidden want.

What causes
lark to sing ?

What objects are the fountains
Of thy happy strain ?
What fields, or waves, or mountains ?
What shapes of sky or plain ?

What love of thine own kind ? what ignorance of pain ?

Lark knows
no sadness.

With thy clear keen joyance
Languor cannot be :
Shadow of annoyance
Never came near thee :

Thou lovest ; but ne'er knew love's sad satiety.

Lark under-
stands about
death.

Waking or asleep
Thou of death must deem
Things more true and deep
Than we mortals dream,

Or how could thy notes flow in such a crystal stream ?

The outlook
of the mortal.

We look before and after,
And pine for what is not :
Our sincerest laughter
With some pain is fraught ;

Our sweetest songs are those that tell of saddest thought.

Impossible to
have same joy
as lark has.

Yet if we could scorn
Hate, and pride, and fear ;
If we were things born
Not to shed a tear,

I know not how thy joy we ever should come near.

Lark's skill
better than
education to a
poet.

Better than all measures
Of delightful sound,
Better than all treasures
That in books are found,

Thy skill to poet were, thou scorner of the ground !

Shelley's de-
sire and what
would result.

Teach me half the gladness
That thy brain must know,
Such harmonious madness
From my lips would flow,

The world should listen then, as I am listening now !

PERCY BYSSHE SHELLEY (1792-1822).

1. Questions and Exercises

Name another poem addressed to a bird. Is the poem descriptive or reflective? Mention any detailed descriptions. In which stanzas does the poet try to describe the skylark and its song? Mention the various things which the skylark resembles. How many fully stated comparisons are made? Mention some. What figure of speech is each? Where in the poem is the first mention of the lark's song? Give all the names for the lark's music : shrill delight, melody, etc. Regard the punctuation ; then write out the longest passage

between two full stops; select also the second longest. Does the longest passage form a logical division or heading? Write out all the questions occurring in the poem. Which does the poet answer? Which really make statements? Which is intended as a reason? Select the stanza composed solely of questions. Is the poem difficult to understand? Are the words of the poem difficult? Write out any words of which you do not know the meaning. What is meant by "silver sphere" in Stanza 5? Give any reason why it may be the sun that is meant. Can a skylark be hidden in a light? If so, when? "Like a poet hidden in a light of thought"—does this sentence contain a difficult word? What makes it difficult to understand? Is it possible for anything to be in such a strong light that we cannot see it? What does the poet feel about the skylark? Which stanzas sum up his impressions? Read again *The Skylark*, by James Hogg, then write down for comparison his way and Shelley's way of stating or describing the same thing, e.g. that the lark is happy: its song, etc.

2. Composition : *Uses of Words*

Although no two words have exactly the same meaning, yet one word may have two or more meanings.

Words which, though spelt alike, differ considerably in meaning, are called **Homonyms**.

Thus *Host* = (i) one who entertains guests.

(ii) an army.

(iii) consecrated bread.

And *Cricket* (i) an insect, (ii) a game; *Smack* (i) a taste, (ii) a sounding blow, (iii) a fishing boat. There are several hundred *Homonyms* in English; nearly all are derived from entirely different roots.

Sometimes a word may be used in different senses, one meaning having developed from another. The word "treasure" originally

meant "a hoard of valuables" (gold, silver, etc.). Yet Shelley talks of the "treasures that in books are found," meaning "valuable knowledge." "Stream" in its simplest meaning is "a current of water"; yet in the poem it is used for the "*song of the lark*." Similarly "arrows" (projectiles) used in "the arrows of light"; "melts" (to liquefy), "the purple even melts"; "rain" (water from clouds), "a rain of melody" and "moon rains her beams"; "silver" (a metal), "the silver spheres." The first meaning is called the **primary**; the second is the **derived** or **secondary** meaning. Words now used with a secondary meaning were originally employed as metaphors, e.g. "ardour" at first meant "heat," and then by metaphor came to mean "enthusiasm" or "zeal." In some cases the metaphor is still clearly seen.

"Shadow of annoyance
Never came near thee."

Annoyance is likened to something which throws a shadow and so dulls the person who is in the shadow. But the lark is so far from annoyance that even the shadow never comes near. The poet's meaning is thus strongly and tersely expressed.

When words are not used in their primary meaning, they are often said to be employed **figuratively** or **metaphorically**. Throughout the poem Shelley uses words, simple enough in themselves, but difficult to understand because of their secondary meaning.

EXERCISES: Expand the following Metaphor into a Simile:—warm winds—
heavy-winged thieves.

Write out a list of the Similes: condense, where you can, into Metaphors.
Is the following a Simile?—What is most like thee?

Give the question by means of which the poet expresses the following direct statement: Perhaps the lark sings because of its love for its own kind.

Convert all the questions in the same stanza into direct Statements.

How does Shelley express the following thoughts?

- (a) The music of the lark surpasses that composed by mortals.
- (b) The lark's skill is greater than all the art of the poet.
- (c) The lark cannot have any sorrow.
- (d) The lark knows more about death than mortals do.

(*e*) There is always some sorrow in life.

(*f*) If I had half the joy of the lark, I would be a great poet.

Write the following in prose order: Stanzas 9, 10, 11, 12.

What is inversion? Give an example from the poem.

Give illustrations to show that—

“Our sweetest songs are those that tell of saddest thought.”

“Our sincerest laughter with some pain is fraught.”

“We pine for what is not.”

Study the outline-summary of the poem.

3. Prosody

Scan the last line of each stanza. How many stresses? What is the name of the metre? Give the rhyme arrangement of each stanza. Select stanzas with double rhymes. Notice what lines have double rhymes. Is their recurrence regular or haphazard? Select the stanzas in which all the rhymes are single.

The stanza has usually this form, with single strong stress in first foot—

| ˘ | × ˘ | × ˘ | ×
 | ˘ | × ˘ | × ˘ |
 | ˘ | × ˘ | × ˘ | ×
 | ˘ | × ˘ | × ˘ |
 | × ˘ | × ˘ | × ˘ | × ˘ | × ˘ | × ˘ |

Point out any stanzas or lines that are exceptions.

4. Study of Words and Expressions

EXERCISES: Make out a list of all words having prefixes or suffixes, and classify the latter according to whether (*a*) adjectival, (*b*) abstract, (*c*) adverbial, or (*d*) verbal.

Give the different words having a prefix meaning “not.”

Give the words of English origin classified under heads: emotions, natural phenomena, common animals, etc.

Derive following: Intense, presence, chaunt, strain, sound, plain.

Doublet Spirit — sprite.

Homonyms Even, see, sound, strain, tear, shed, wind.

Give at least two meanings for each of the above words.

ROOTS—

ÆNGLISC:

Deman, to judge: DEEM, doom, deemster, doomsday.

Hebban, to raise: HEAVEN, heave, upheave, heavy.

LATIN :

Spirare, to breathe : SPIRIT, aspire, conspire, expire, inspire, perspiration, transpire.

Fundere (fūs-), to pour : PROFUSE, infuse, suffuse, refuse, confuse, fuse, diffuse, confound, confute, futile, refund.

Art -em, skill : ART, artifice, artillery, artisan, inert.

Rapere, to seize : RAPTURE, rapacious, rapid, rapine, ravage.

Jacere, to throw : OBJECTS, abject, adjacent, adjective, conjecture, deject, ejaculate, inject, interjection, jet, subject.

GREEK :

Pathos, suffering : SYMPATHY, apathy, antipathy, pathos.

XLII

ELEGY WRITTEN IN A COUNTRY CHURCHYARD

- 1 **T**HE curfew tolls the knell of parting day,
 The lowing herd winds slowly o'er the lea,
 The ploughman homeward plods his weary way,
 And leaves the world to darkness and to me.
- 2 Now fades the glimmering landscape on the sight,
 And all the air a solemn stillness holds,
 Save where the beetle wheels his droning flight,
 And drowsy tinklings lull the distant folds :
- 3 Save that from yonder ivy-mantled tower
 The moping owl does to the moon complain
 Of such as, wandering near her secret bower,
 Molest her ancient solitary reign.
- 4 Beneath those rugged elms, that yew-tree's shade
 Where heaves the turf in many a mouldering heap,
 Each in his narrow cell for ever laid,
 The rude Forefathers of the hamlet sleep.
- 5 The breezy call of incense-breathing morn,
 The swallow twittering from the straw-built shed,
 The cock's shrill clarion, or the echoing horn,
 No more shall rouse them from their lowly bed.
- 6 For them no more the blazing hearth shall burn,
 Or busy housewife ply her evening care ;
 No children run to lisp their sire's return,
 Or climb his knees the envied kiss to share.

- 7 Oft did the harvest to their sickle yield,
 Their furrow oft the stubborn glebe has broke ;
 How jocund did they drive their team afield !
 How bow'd the woods beneath their sturdy stroke !
- 8 Let not Ambition mock their useful toil,
 Their homely joys and destiny obscure ;
 Nor Grandeur hear, with a disdainful smile,
 The short and simple annals of the Poor.
- 9 The boast of heraldry, the pomp of power,
 And all that beauty, all that wealth e'er gave,
 Awaits alike th' inevitable hour :—
 The paths of glory lead but to the grave.
- 10 Nor you, ye Proud, impute to these the fault
 If Memory o'er their tomb no trophies raise,
 Where thro' the long-drawn aisle and fretted vault
 The pealing anthem swells the note of praise.
- 11 Can storied urn or animated bust
 Back to its mansion call the fleeting breath ?
 Can Honour's voice provoke the silent dust,
 Or Flattery soothe the dull cold ear of Death ?
- 12 Perhaps in this neglected spot is laid
 Some heart once pregnant with celestial fire ;
 Hands, that the rod of empire might have sway'd,
 Or waked to ecstasy the living lyre :
- 13 But Knowledge to their eyes her ample page
 Rich with the spoils of time did ne'er unroll ;
 Chill Penury repress'd their noble rage,
 And froze the genial current of the soul.

- 14 Full many a gem of purest ray serene,
The dark unfathom'd caves of ocean bear :
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.
- 15 Some village Hampden, that with dauntless breast
The little tyrant of his fields withstood ;
Some mute inglorious Milton here may rest,
Some Cromwell, guiltless of his country's blood.
- 16 Th' applause of listening senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their history in a nation's eyes,
- 17 Their lot forbad : nor circumscribed alone
Their growing virtues, but their crimes confined ;
Forbad to wade through slaughter to a throne,
And shut the gates of mercy on mankind ;
- 18 The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muse's flame.
- 19 Far from the madding crowd's ignoble strife
Their sober wishes never learn'd to stray ;
Along the cool sequester'd vale of life
They kept the noiseless tenour of their way.
- 20 Yet e'en these bones from insult to protect
Some frail memorial still erected nigh,
With uncouth rhymes and shapeless sculpture deck'd,
Implores the passing tribute of a sigh.

- 21 Their name, their years, spelt by th' unletter'd Muse,
 The place of fame and elegy supply :
And many a holy text around she strews
 That teach the rustic moralist to die.
- 22 For who, to dumb forgetfulness a prey,
 This pleasing anxious being e'er resign'd,
Left the warm precincts of the cheerful day,
 Nor cast one longing, lingering look behind ?
- 23 On some fond breast the parting soul relies,
 Some pious drops the closing eye requires ;
E'en from the tomb the voice of Nature cries,
 E'en in our ashes live their wonted fires.
- 24 For thee, who, mindful of th' unhonour'd dead,
 Dost in these lines their artless tale relate ;
If chance, by lonely Contemplation led,
 Some kindred spirit shall enquire thy fate,—
- 25 Haply some hoary-headed swain may say :—
 “Oft have we seen him at the peep of dawn
Brushing with hasty steps the dews away,
 To meet the sun upon the upland lawn.
- 26 “There, at the foot of yonder nodding beech,
 That wreathes its old fantastic roots so high,
His listless length at noon-tide would he stretch,
 And pore upon the brook that babbles by.
- 27 “Hard by yon wood, now smiling as in scorn,
 Muttering his wayward fancies he would rove ;
Now drooping, woeful-wan, like one forlorn,
 Or crazed with care, or cross'd in hopeless love.

- 28 "One morn I miss'd him on the custom'd hill,
 Along the heath, and near his favourite tree ;
 Another came ; nor yet beside the rill,
 Nor up the lawn, nor at the wood was he.
- 29 "The next with dirges due in sad array
 Slow through the churchway path we saw him borne.
 Approach and read (for thou canst read) the lay
 Graved on the stone beneath yon agèd thorn."

THE EPITAPH

- 30 Here rests his head upon the lap of Earth
 A youth, to Fortune and to Fame unknown ;
 Fair Science frown'd not on his humble birth,
 And Melancholy mark'd him for her own.
- 31 Large was his bounty, and his soul sincere ;
 Heaven did a recompense as largely send :
 He gave to Misery all he had, a tear :
 He gain'd from Heaven ('twas all he wish'd) a friend.
- 32 No farther seek his merits to disclose,
 Or draw his frailties from their dread abode
 (There they alike in trembling hope repose),
 The bosom of his Father and his God.

THOMAS GRAY (1716-1771).

1. Questions and Exercises

What is the subject of this poem? Consider the subject-matter : which kind of composition should predominate—Narration, Description, Reflection? Select parts of the poem which illustrate these three kinds of composition. How many stanzas form the Introduction? For Stanzas 4, 5, 6, and 7 give a general heading. How many stanzas would you select as the next logical division? What does this division

deal with? Which stanzas form a division of the poem thus summarised—What the poor might have been; advantages and disadvantages of their lot? Could Stanza 20 follow immediately after Stanza 11? If so, do the intervening stanzas form a Digression? Is a Digression necessary here? Why? Consider the division, Stanzas 20-23, does one require to be *taught* to die? What does the poet mean by “*teach* the rustic moralist to die?” Stanzas 24-32 form the last logical division—show how this falls into two parts. Whose Epitaph is it? By which of these adjectives would you describe the diction of the poem generally—Terse, clear, vague, simple, poetic? Give examples of Inversion. Give examples of Terseness, and expand each—*e.g.* storied urn = urn on which an inscription tells its story. Give examples of Periphrasis or Circumlocution, *e.g.* narrow cell = grave.

Give two meanings for each of the following; say which meaning you prefer, and why you prefer it:—All the air a solemn stillness holds; lowly bed; And all that beauty, all that wealth e'er gave awaits alike th' inevitable hour; Far from the madding crowd's ignoble strife, their sober wishes never learn'd to stray; Some pious drops the closing eye requires; church-way path.

Which of the above Ambiguities are grammatical, which due to faulty arrangement, which due to poetic diction? Give examples of superfluous words, *e.g.* “Now fades the glimmering landscape *on the sight*.” Write out a list of words which are not used in their ordinary meaning. Why does the swain say “For thou canst read”? Select phrases that have become proverbial, *e.g.* “desert air,” or are suitable for quotation. At what season of the year did the poet ruminate in the churchyard? Give reasons. What trees does the poet mention? Do you think he describes a real churchyard? Why? It is known that Gray took several years to complete this poem, that he omitted and inserted stanzas in different editions, and that he altered the ending. Are the stanzas

closely linked? Which stanzas could be omitted without the appearance of a gap? Where would you insert the following stanza cancelled by Gray?—

There scattered oft, the earliest of the year,
By hands unseen, are showers of violets found;
The redbreast loves to build and warble there,
And little footsteps lightly print the ground.

Where could the poem begin quite well? Where end? Which do you think the most perfect stanza? Why? What would you understand by "a *village-Hampden*": "some *mute inglorious Milton*"? What view did Gray evidently take of the character and political career of Cromwell?

2. Composition

EXERCISES: *Summarise.* "celestial fire"; "Muse's flame"; The breezy call of incense-breathing morn; Where heaves the turf in many a mouldering heap; Stanza 13; Stanza 9; Stanzas 22 and 23.

Expand. growing virtues, fleeting breath, desert air, conscious truth, ingenuous shame, custom'd hill, wonted fires. Which following line gives explanation and expansion of "dread abode"?

Re-write in ordinary prose order. Now fades the glimmering landscape on the sight, and all the air a solemn stillness holds; Stanza 9; Stanza 14; Stanzas 16, 17, 18; Stanza 24. Which of these stanzas would you choose as having the most natural order of words?

Paraphrase. His listless length at noon-tide would he stretch; Along the cool sequester'd vale of life they kept the noiseless tenour of their way; Some pious drops the closing eye requires; Fair science frown'd not on his humble birth and melancholy mark'd him for her own; Stanzas 8, 9; 13; 16, 17, 18; 22.

- Themes.*
1. "The paths of glory lead but to the grave."
 2. "Full many a flower is born to blush unseen."
 3. "Now fades the glimmering landscape on the sight."
 4. "Large was his bounty and his soul sincere."

Which of these themes is most easily illustrated from history? Which from daily life? Which from nature? Draw out a plan for each essay. Select one and write out the essay in final form.

General. Make a definition of an Elegy.

3. Prosody

What is meant by the following terms : a foot, a line, stress, iambus, trochee, anapaest, stanza, couplet, triplet, quatrain, alliteration, rhyme, feminine rhyme, middle rhyme.

Scan any stanza. Give a symbolic representation of it.

Give a description in writing of the metrical and rhyme structure of the stanza.

The type of Quatrain employed in this famous elegy is often termed an **Elegiac Stanza**.

4. Study of Words and Expressions

Give examples—if such occur in the poem—of compound words, poetic words, archaic words, obsolete words.

What kind of words are the following? tolls, lisp, babbles, muttering, twittering.

Define a Synonym. Find synonyms for lea, stillness, reign, children, jocund, destiny, penury, senates, memorial, precincts, dirges due, science, merits, frailties.

Define an Antonym. Find antonyms for slowly, solemn, lull, sleep, jocund, ambition, grandeur, pomp, death, knowledge, virtues, truth, pride, noiseless, hopeless, melancholy.

Give a Doublet for each of the following :—bower, cell, chance, fancy, history, morn, poor.

What is a Hybrid? Words ending in -less, -full, and -ed are often hybrids—illustrate this statement from the poem and give the origin of each word, where you can.

What is a Frequentative? Illustrate from the poem.

Give from the poem an example of a Diminutive ending in -let.

Prefix circum, circumscribed, around. (Rom.)
From the poem give examples of Ænglisc prefixes and of Romanic prefixes.

Suffixes Give examples of Ænglisc (adjectival, abstract, and adverbial) suffixes; of Romanic (adjectival, abstract, and adverbial) suffixes.

ROOTS

LATIN :

Ire, to go :

AMBITION, ambient, arrant, circuit, exit,
initial, issue, itinerant, perish, sedition,
transient, transit.

Manère, to remain : MANSION, manse, manor, menagerie, menial, permanent, remain, remanent, remnant.

Currère (curs), to run : CURRENT, concourse, concur, corridor, corsair, courier, course, cursory, discourse, discursive, excursion, incur, intercourse, occur, recur, succour.

Scribère, to write : CIRCUMSCRIBED, ascribe, conscript, describe, inscribe, postscript (post = after), prescribe, proscribe, scribble, scripture, subscribe, superscribe.

ÆNGLISC :

Bitan, to bite : BEETLE (little biting one) bit, biter, bitter, bait.

Biddan, to pray, ask : FORBID, bid, bead, beadle, beadsman.

Cunnan, to know : UNCOUTH, can, con, cunning.

Tellan, to count : TALE, tell, talk, tally, toll, untold.

EXERCISES : Give derivation of the following:—graved, share, distant, solitary, heaves, fault, voice, conscious, science, artless, spirit.

XLIII

THE INFLUENCE OF THE FRENCH REVOLUTION: THE ROMANTIC POETS

WHEN the great French Revolution broke out in 1789 many Englishmen sympathised with the efforts of the reformers who were endeavouring to secure justice and equality in France. The love of freedom was a characteristic of the age and was everywhere expressed in literature. In Britain, no less than in France, high hopes were entertained that the ideal of the universal brotherhood of man might soon be realised.

“Europe at that time was thrilled with joy,
France standing on the top of golden hours
And human nature seeming born again.”

But the march of events soon falsified these hopes: and when, in 1790, the great orator and statesman, **Edmund Burke**, who had all his life been an advocate of liberty, published his *Reflections on the French Revolution*, many felt that the principles of the revolutionaries were wrong after all, and that instead of being the champions of liberty these zealots were really its enemies. The Reign of Terror and the other excesses of the republican faction confirmed this view and aroused both the Government and people of Britain to active antagonism against France. Nevertheless some few enthusiasts still dared to hope that their faith in freedom and humanity would yet be justified and that France would “blast the despot’s pride and liberate the world.”

Amongst those whose hearts were inspired by the noble sentiments of Liberty, Equality, and Fraternity were three young poets

who afterwards became famous. **William Wordsworth**, **Samuel Taylor Coleridge**, and **Robert Southey** were friends in youth, and although in after years each wrote poetry of a different kind, they are, from the fact that they resided for a time in the Lake district of England, often grouped together as "the Lake Poets." These young writers upheld the revolutionary doctrines even when their own country declared war against France, but at last they turned in disgust from anarchy and became strong supporters of their country's cause. Freedom they found at home.

Wordsworth, Coleridge, and Southey began to promulgate new views regarding the nature of poetry. Their ideas are somewhat difficult to state : but, briefly, these poets may be regarded as in revolt against the conventions then established. Just as in politics men were found enthusiastic for the overthrow of the established order, so in poetry these young poets were found endeavouring to cast off the shackles of the past. Wordsworth led the revolt. A custom of employing very many poetic words had grown up ; for a grandiose diction was thought necessary to poetry. In Gray's *Elegy* such phrases as "the Muse's flame," "the living lyre," "the boast of heraldry" give evidence of this pompous style. Wordsworth, in the preface of his *Lyrical Ballads*, 1798, boldly maintained that a poetic diction was unnecessary, and insisted that the simplest commonplace words should be used. Of course this declaration brought on him much ridicule, and in his after life he himself modified his early views.

In endeavouring to escape from the conventional mode the poets turned to nature for inspiration. They considered that the contemplation of nature had an ennobling influence on man and that nature was actually able to teach man. They always saw something beyond the mere appearance of things, and the lessons which they read in Nature's infinite book of secrecy came as precious revelations to them. The effort to understand nature made these writers highly imaginative, so that seldom do they describe scenery and the objects of nature without emotion. And they try, gene-

rally by indirect means, to communicate their emotions to the reader.

Such poets are called *romantic*. This term must not be confused with the word *Romance*, meaning a poem dealing with love and adventure. Thus Shelley's *To a Skylark* and Coleridge's *Sir Arthur O'Kellyn* are not *romances*, yet they are poems of romanticism.

In France and in Germany the same theories regarding poetry were adopted, and poets arose who expressed in different ways their revolt against the conventional and the commonplace. The whole of Western Europe came under the new influence. Indeed, so widespread were the new doctrines and so suddenly did the Romantic poets leap into notice, that some have thought Romanticism resulted from the French Revolution. But most scholars now believe that the Romantic movement was of much earlier date and that the Revolution, while it may have quickened and stimulated, certainly did not originate Romanticism.

The poets of English *Romanticism* can be divided into two groups: the first, composed of **Wordsworth**, **Coleridge**, **Southey**, and **Scott**, saw the actual commencement of the French Revolution and were familiar with its different phases: the second, comprising **Byron**, **Shelley**, and **Keats**, followed a decade or two later, and were influenced by the revolutionary doctrines in varying degrees.

Wordsworth has been called the high priest of Nature, for with him nature was almost a religion. His longest poem, *The Excursion*, is highly reflective and philosophic. In *The Prelude* he describes the growth of his own mind, and therefore it may be regarded as a kind of autobiography. His shorter descriptions and ballads are beautifully yet simply written. They appeal to every lover of nature.

Wordsworth's two friends, **Coleridge** and **Southey**, present a marked contrast. The former was a dreamy, romantic-minded man, gifted with great imagination and eloquence but incapable of much sustained work; the latter was more practical and industrious, and

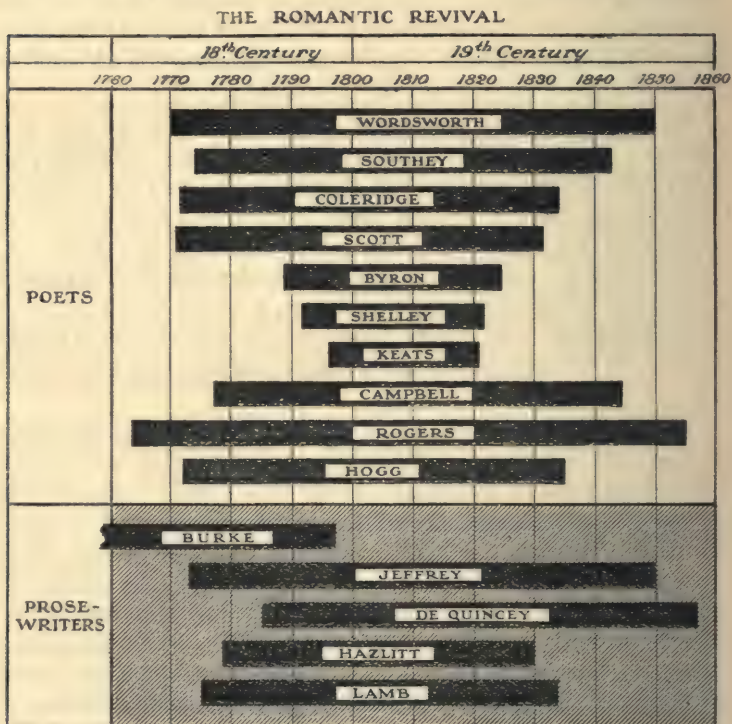
although possessed of great talent and literary ability, was somewhat deficient in imagination. Coleridge's most famous poem is *The Rime of the Ancient Mariner*. *Christabel* and *Kubla Khan* are unfinished. Southey's shorter pieces, *The Inchcape Bell*, *After Blenheim*, etc., and his prose *Life of Nelson* are better known than his longer poems, *Thalaba the Destroyer* and *Roderick, the Last of the Goths*.

Sir Walter Scott remained really unaffected by the Revolution. He found his inspiration chiefly in the romantic past of his own country, and he loved to revivify the moving scenes of bye-gone days and to present them clothed with the glamour of romance to his readers. In his stories in verse, *Marmion*, *The Lady of the Lake*, and *The Lay of the Last Minstrel*, he first showed his mastery of narrative and description, a power which he afterwards employed with happy effect in the celebrated *Waverley Novels*. In his short poems especially, he displays true imaginative feeling.

John Keats, like Scott, was a lover of the past. Spenser was his favourite reading, and he delighted in imitating the archaic phrases and turns of expression of the older poets. Although the groundwork of his longer poems *Lamia*, *Endymion*, and *Hyperion* was taken from Greek mythology, yet the treatment throughout is romantic. Keats uses many poetic words but in an original manner, and this freshness of diction surprises and delights. His descriptions of the minutiae of a landscape are unsurpassed, the scenes being reproduced from nature with absolute fidelity and exquisite detail. Keats died of phthisis at the early age of twenty-five. Had he lived longer he might have ranked with Milton. As it is, the odes *On a Grecian Urn* and *To a Nightingale* reach the highest level of art.

The untimely death of Keats was mourned by his friend Shelley in a fierce elegy *Adonais*, a poem in which grief and vengeance are blended. Much influenced by the revolutionary doctrines Shelley tried to carry into practice the theories of life which Wordsworth and Coleridge had abandoned as impracticable. In many ways he

rebelled against the usages of society, and latterly he left his country and went, a voluntary exile, to Italy, where he spent his later years and where he wrote his best poetry. Shelley was a daring speculator,



and his philosophy sometimes took fantastic shape, but his ideals were noble and his heart pure. He must be regarded as one of the greatest of the *romantics*. Shelley perished at the height of his powers—even perhaps before his genius had fully matured. His odes *To the West Wind* and *To a Skylark* are charged with personal emotion. In his longer poems and dramas, *The Revolt of Islam*,

Prometheus Unbound, and *The Cenci*, he states his philosophy of life.

Byron, a somewhat coarser spirit than Shelley, like him defied the conventions of society. A satirist and descriptive poet, with an extraordinary command of language, he supplanted Scott as the most popular poet of the day. A great traveller, the many countries and scenes he viewed are described in *Childe Harold's Pilgrimage*, a poem written in the Spenserian stanza. His tales of oriental crime, the *Giaour*, the *Corsair*, and *Lara*, his drama *Manfred*, and his satiric epic *Don Juan* show the wide range of his powers.

All these poets were independent, strong-minded men, not afraid to state and defend their opinions, and as these latter were often new and startling they did not meet with general acceptance. Great controversies arose, and many famous men of letters began to contribute to journals specially intended to criticise the work of contemporary authors. The two earliest of these magazines, *The Edinburgh Review*, founded in 1802, and *The Quarterly*, founded in 1808, numbered amongst their contributors, **Thomas Campbell**, the poet, **Lord Jeffrey**, a distinguished lawyer, and **Thomas de Quincey**, **William Hazlitt**, and **Charles Lamb**, essayists and critics. The discussions in the reviews caused much acrimony at the time, but they aroused a keener interest in literature and a more intelligent appreciation of it.

EXERCISES ON THE TIME CHART :

Calculate the age of Rogers, the banker-poet. What poem by him is included in this book?

Name some of Wordsworth's shorter poems.

Name some of the songs of Scott, of Byron, of Campbell.

Were the poets of the Romantic Revival long-lived? What was their average age? Which lived the shortest?

Notice that Burke bridges the gap between the chart of the eighteenth century and that of the Romantic Revival. Draw a chart showing authors who flourished between 1750 and 1830. *V.* also p. 254.

XLIV

DESCRIPTIVE PASSAGES FROM COLERIDGE

THE POET'S COTTAGE AT CLEVEDEN, SOMERSETSHIRE

LOW was our pretty cot ! our tallest rose
Peeped at the chamber-window. We could hear
At silent noon, and eve, and early morn,
The sea's faint murmur. In the open air
Our myrtles blossom'd ; and across the porch
Thick jasmins twined : the little landscape round
Was green and woody, and refreshed the eye.
It was a spot, which you might aptly call
The Valley of Seclusion !

From *A Quiet Place*.

THE SONG OF THE NIGHTINGALES

'Tis the merry Nightingale
That crowds, and hurries, and precipitates
With fast thick warble his delicious notes,
As he were fearful that an April night
Would be too short for him to utter forth
His love-chant, and disburthen his full soul
Of all its music !

And far and near,
In wood and thicket, over the wide grove,
They answer and provoke each other's song,
With skirmish and capricious passagings,
And murmurs musical and swift jug-jug,

And one low-piping sound more sweet than all—
 Stirring the air with such a harmony,
 That should you close your eyes, you might almost
 Forget it was not day!

From *The Nightingale*.

ANSWER TO A CHILD'S QUESTION

Do you ask what the birds say? The sparrow, the dove
 The linnet and thrush say, "I love and I love!"
 In the winter they're silent—the wind is so strong;
 What it says, I don't know, but it sings a loud song.
 But green leaves, and blossoms, and sunny warm weather,
 And singing, and loving—all come back together.
 But the lark is so brimful of gladness and love,
 The green fields below him, the blue sky above,
 That he sings, and he sings; and for ever sings he—
 "I love my Love, and my Love loves me!"

THE RISING OF THE MOON

We listened and looked sideways up!
 Fear at my heart, as at a cup,
 My life-blood seemed to sip!
 The stars were dim, and thick the night,
 The steersman's face by his lamp gleamed white;
 From the sails the dew did drip—
 Till clomb above the eastern bar
 The hornèd Moon, with one bright star
 Within the nether tip.

From *The Rime of the Ancient Mariner*.

XLV

FROM THE DESERTED VILLAGE

ILL fares the land, to hastening ills a prey,
Where wealth accumulates, and men decay :
Princes and lords may flourish, or may fade ;
A breath can make them, as a breath has made ;
But a bold peasantry, their country's pride,
When once destroy'd, can never be supplied.

A time there was, ere England's griefs began,
When every rood of ground maintained its man ;
For him light labour spread her wholesome store,
Just gave what life required but gave no more ;
His best companions, innocence and health,
And his best riches, ignorance of wealth.

But times are alter'd ; trade's unfeeling train
Usurp the land, and dispossess the swain :
Along the lawn, where scatter'd hamlets rose,
Unwieldy wealth and cumbrous pomp repose ;
And every want to luxury allied,
And every pang that folly pays to pride.
Those gentle hours that plenty bade to bloom,
Those calm desires that asked but little room,
Those healthful sports that graced the peaceful scene,
Lived in each look, and brighten'd all the green ;
These, far departing, seek a kinder shore,
And rural mirth and manners are no more.

OLIVER GOLDSMITH (1729-1774).

XLVI

HOME THOUGHTS, FROM ABROAD

O H, to be in England
Now that April's there,
And whoever wakes in England
Sees, some morning, unaware,
That the lowest boughs and the brushwood sheaf
Round the elm-tree bole are in tiny leaf,
While the chaffinch sings on the orchard bough
In England—now !

And after April, when May follows,
And the whitethroat builds, and all the swallows !
Hark, where my blossomed pear-tree in the hedge
Leans to the field and scatters on the clover
Blossoms and dewdrops—at the bent spray's edge—
That's the wise thrush ; he sings each song twice over,
Lest you should think he never could recapture
The first fine careless rapture !
And though the fields look rough with hoary dew,
All will be gay when noontide wakes anew
The buttercups, the little children's dower
—Far brighter than this gaudy melon-flower !

ROBERT BROWNING (1812-1889).

XLVII

FROM THE FORSAKEN MERMAN

C HILDREN dear, was it yesterday
We heard the sweet bells over the bay?
In the caverns where we lay,
Through the surf and through the swell,
The far-off sound of a silver bell?
Sand-strewn caverns, cool and deep,
Where the winds are all asleep;
Where the spent lights quiver and gleam;
Where the salt weed sways in the stream;
Where the sea-beasts, ranged all round,
Feed in the ooze of their pasture-ground;
Where the sea-snakes coil and twine,
Dry their mail and bask in the brine;
Where great whales come sailing by,
Sail and sail, with unshut eye,
Round the world for ever and aye?
When did music come this way?
Children dear, was it yesterday?

MATTHEW ARNOLD (1822-1888).

XLVIII

NATURE PAINTING

I STOOD tip-toe upon a little hill,
The air was cooling, and so very still,
That the sweet buds which with a modest pride
Pull droopingly, in the slanting curve aside,
Their scanty-leaved, and finely-tapering stems,
Had not yet lost those starry diadems
Caught from the early sobbing of the morn.
The clouds were pure and white as flocks new-shorn,
And fresh from the clear brook ; sweetly they slept
On the blue fields of heaven, and then there crept
A little noiseless noise among the leaves,
Born of the very sigh that silence heaves :
For not the faintest motion could be seen
Of all the shades that slanted o'er the green.
There was wide wand'ring for the greediest eye,
To peer about upon variety ;
Far round the horizon's crystal air to skim,
And trace the dwindled edgings of its brim ;
To picture out the quaint, and curious bending
Of a fresh woodland alley, never ending ;
Or by the bowery clefts, and leafy shelves,
Guess where the jaunty streams refresh themselves.

Linger awhile upon some bending planks
That lean against a streamlet's rushy banks,
And watch intently Nature's gentle doings :
They will be found softer than ring-dove's cooings.

How silent comes the water round that bend !
Not the minutest whisper does it send
To the o'erhanging sallows ; blades of grass
Slowly across the chequer'd shadows pass.
Why, you might read two sonnets, ere they reach
To where the hurrying freshnesses aye preach
A natural sermon o'er their pebbly beds ;
Where swarms of minnows show their little heads,
Staying their wavy bodies 'gainst the streams,
To taste the luxury of sunny beams
Temper'd with coolness. How they ever wrestle
With their own sweet delight, and ever nestle
Their silver bellies on the pebbly sand !
If you but scantily hold out the hand,
That very instant not one will remain ;
But turn your eye, and they are there again.

Sometimes goldfinches one by one will drop
From low-hung branches ; little space they stop ;
But sip, and twitter, and their feathers sleek ;
Then off at once, as in a wanton freak :
Or perhaps, to show their black, and golden wings,
Pausing upon their yellow flutterings.

JOHN KEATS (1795-1821),
from *I stood Tip-toe upon a Little Hill*.

What do you consider the most remarkable line in this extract ?

XLIX

THE SEA-LIMITS

CONSIDER the sea's listless chime :
Time's self it is, made audible,—
The murmur of the earth's own shell.
Secret continuance sublime
Is the sea's end : our sight may pass
No furlong further. Since time was,
This sound hath told the lapse of time.

No quiet, which is death's,—it hath
The mournfulness of ancient life,
Enduring always at dull strife.
As the world's heart of rest and wrath,
Its painful pulse is in the sands.
Last utterly, the whole sky stands,
Grey and not known, along its path.

Listen alone beside the sea,
Listen alone among the woods ;
Those voices of twin solitudes
Shall have one sound alike to thee :
Hark where the murmurs of thronged men
Surge and sink back and surge again,—
Still the one voice of wave and tree.

Gather a shell from the strown beach
And listen at its lips : they sigh

The same desire and mystery,
The echo of the whole sea's speech.
And all mankind is thus at heart
Not anything but what thou art :
And Earth, Sea, Man, are all in each.

DANTE GABRIEL ROSSETTI (1828-1882).

L

ON THE SEA

IT keeps eternal whisperings around
Desolate shores, and with its mighty swell
Gluts twice ten thousand caverns, till the spell
Of Hecate leaves them their old shadowy sound.
Often 'tis in such gentle temper found,
That scarcely will the very smallest shell
Be moved for days from whence it sometime fell,
When last the winds of heaven were unbound.
Oh ye ! who have your eye-balls vex'd and tired,
Feast them upon the wideness of the sea ;
Oh ye ! whose ears are dinn'd with uproar rude,
Or fed too much with cloying melody,—
Sit ye near some old cavern's mouth, and brood
Until ye start, as if the sea-nymphs quir'd !

JOHN KEATS (1795-1821).

LI

THE SWIMMER

AND toward the foam he bent and forward smote,
Laughing, and launched his body like a boat
Full to the sea-breach, and against the tide
Struck strongly forth with amorous arms made wide
To take the bright breast of a wave to his
And on his lips the sharp sweet minute's kiss
Given of the wave's lip for a breath's space curled
And pure as at the daydawn of the world.
And round him all the bright rough shuddering sea
Kindled, as though the world were even as he,
Heart-stung with exultation of desire :
And all the life that moved him seemed to aspire,
As all the sea's life toward the sun : and still
Delight within him waxed with quickening will
More smooth and strong and perfect as a flame
That springs and spreads, till each glad limb became
A note of rapture in the tune of life,
Like music mild and keen as sleep and strife :
Till the sweet change that bids the sense grow sure
Of deeper depth and purity more pure
Wrapped him and lapped him round with clearer cold,
And all the rippling green grew royal gold
Between him and the far sun's rising rim.
And like the sun his heart rejoiced in him,
And brightened with a broadening flame of mirth :
And hardly seemed its life a part of earth,
But the life kindled of a fiery birth

And passion of a new-begotten son
Between the live sea and the living sun.
And mightier grew the joy to meet full-faced
Each wave, and mount with upward plunge, and taste
The rapture of its rolling strength, and cross
Its flickering crown of snows that flash and toss
Like plumes in battle's blithest charge, and thence
To match the next with yet more strenuous sense ;
Till on his eyes the light beat hard and bade
His face turn west and shoreward through the glad
Swift revel of the waters golden-clad,
And back with light reluctant heart he bore
Across the broad-backed rollers in to shore.

ALGERNON CHARLES SWINBURNE (1837-1909),
from *Tristram of Lyonesse*.

With this poem compare other poems of description, *The Ploughman*, *The Scholar*, *Sir Galahad*, etc. Notice the wealth of synonyms, metaphors, and similes ; the use made of adjectives and the simplicity of the individual words. In regard to the versification, observe the almost *Englisc* manner in the alliterations ; the single rhymes ; and the presence of the triplet. Finally note the mental attitude of the poet towards nature, the joy of the swimmer has something *holy* in t.

LII

SHAMEFUL DEATH

THERE were four of us about that bed ;
The mass-priest knelt at the side,
I and his mother stood at the head,
Over his feet lay the bride ;
We were quite sure that he was dead,
Though his eyes were open wide !

He did not die in the night,
He did not die in the day,
But in the morning twilight
His spirit pass'd away,
When neither sun nor moon was bright,
And the trees were merely grey.

He was not slain with the sword,
Knight's axe, or the knightly spear,
Yet spoke he never a word
After he came in here ;
I cut away the cord
From the neck of my brother dear.

He did not strike one blow,
For the recreants came behind,
In a place where the hornbeams grow,
A path right hard to find,
For the hornbeam boughs swing so,
That the twilight makes it blind.

They lighted a great torch then,
When his arms were pinion'd fast,
Sir John the knight of the Fen,
Sir Guy of the Dolorous Blast,
With knights threescore and ten,
Hung brave Lord Hugh at last.

I am threescore and ten,
And my hair is all turned grey,
But I met Sir John of the Fen
Long ago on a summer day,
And am glad to think of the moment when
I took his life away.

I am threescore and ten,
And my strength is mostly pass'd,
But long ago I and my men,
When the sky was overcast,
And the smoke roll'd over the reeds of the fen,
Slew Guy of the Dolorous Blast.

And now, knights all of you,
I pray you pray for Sir Hugh,
A good knight and a true,
And for Alice, his wife, pray too.

WILLIAM MORRIS (1834-1896).

LIII

THE NINETEENTH CENTURY AND THE SPREAD OF ENGLISH TO OTHER LANDS

THE poets of the Revolution had spoken courageously against the wrongs of the world and had endeavoured to show how life might be made nobler and happier. But they spoke at a time when the people of Britain, struggling to preserve their national existence, were disinclined for immediate social change. Later, when the echoes of the Napoleonic wars had died away, public opinion veered round in favour of social reforms and it was no longer considered dangerous to advocate them. The old order changed and gave place to the new. A broader humanitarianism was everywhere shown; the Poor Laws were modified, prison administration made less harsh, hospitals and asylums improved, conditions of labour bettered. Education was made free and universal. Rapid advances in science and the arts, the creation of new industries and a great expansion of commerce following upon unprecedented colonising activity, were likewise features of the age.

The spirit of enquiry and the general striving after betterment is reflected in the writings of two great poets, **Alfred Tennyson** and **Robert Browning**. Patriotic, sympathetic, sensible, observant, keenly interested in social, political, and religious problems, they communicated noble thoughts in a way that impressed the popular mind, and thus their poetry exerted a great moral and spiritual force. Browning is perhaps the more philosophic. In his longer poems he is somewhat obscure because his thought is complex, and in stating his argument he often checked the flow of his verse. But in his shorter poems, for example in *The Lost Leader*, *How they*

Brought the Good News from Ghent to Aix, *Home Thoughts from Abroad*, and *The Pied Piper of Hamelin*, this defect does not appear: everything is plain, direct, forcible. Of his great works, *The Ring and the Book*, *Paracelsus*, and *Strafford* may be cited, as examples. Tennyson is more easily understood: his thoughts are always expressed in clear melodious verse. *The Lotus Eaters* and *The Lady of Shalott*, amongst his shorter poems, are especially remarkable for their rich imagery and exquisite music. His greatest works are *In Memoriam*, an elegy pervaded with a noble Christian spirit, and *The Idylls of the King*, an epic dealing with the life of the Celtic hero—King Arthur—and the struggles of his knights against sin.

Contemporary with Browning and Tennyson were many poets of great excellence. **Matthew Arnold**, **Dante Gabriel Rossetti**, **William Morris**, and **Algernon Charles Swinburne** are the chief names. Arnold, a noted scholar and critic, naturally showed a reserved emotion in his poetry. *The Scholar Gipsy*, *Sohrab and Rustum*, and *The Forsaken Merman* exemplify his polished style. Rossetti, a Romantic poet of the school of Coleridge and a painter who worshipped his art almost as a religion, exerted a great personal influence both on the art and the poetry of the mid-nineteenth century. *The House of Life*, *The Blessed Damozel*, *The White Ship*, and *Sister Helen* show his Romantic outlook. Rossetti's friend, William Morris, wrote *Jason*, *The Earthly Paradise*, and *Sigurd the Volsung*; the last an epic poem of great power. Swinburne lived into the twentieth century, and is the latest of the great poets. He is distinguished for the variety of his metres, for his extraordinary command of language, and for his remarkable imaginative insight. *Atalanta*, *Bothwell*, *Eretheus*, and *Tristram of Lyonesse* are the best known of his works.

The spread of education in the nineteenth century had multiplied enormously the number of readers and caused a corresponding development in the output of literature. Novelists, philosophers, historians, essayists, and critics were enabled to bring their works

practically within the reach of all. Many writers who thus gained a temporary popularity are now no longer read; but some names will endure. Amongst the novelists of outstanding merit may be mentioned, **Charles Dickens**, **William Makepeace Thackeray**, **Jane Austen**, **George Eliot**, **George Meredith**, and **Robert Louis Stevenson**; amongst the writers of philosophy, **Herbert Spencer**, **John Ruskin**, **Thomas Carlyle**, and **Thomas Huxley**; amongst the historians, **Lord Macaulay**, **James Anthony Froude**, and **John Richard Green**; amongst essayists and critics, **Mark Pattison**, **Walter Pater**, and **Francis Palgrave**.

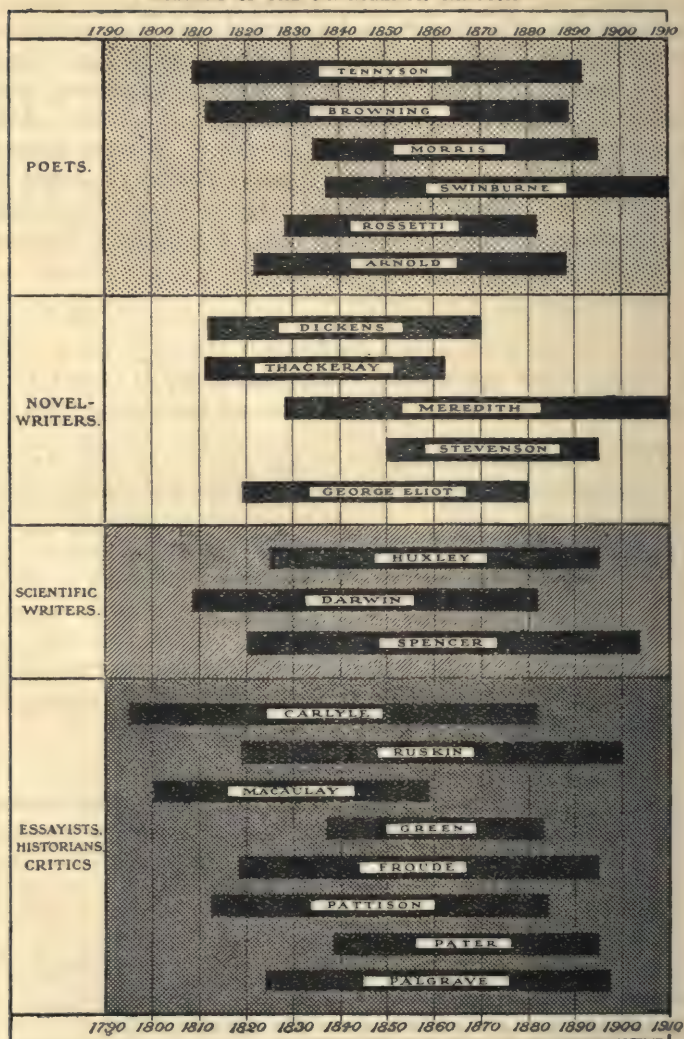
Many names of living authors might be added to this list, but the process of selection would be a hard task. Moreover, much of the enormous literary production of the present day is bound to be ephemeral, and therefore it is well not to pass hasty judgments.

The most remarkable feature of the age is the extraordinary growth of journalism, both that of the daily press and that associated with the magazine proper. And it is pleasant to think that, with the exception of a pandering to sensationalism on the part of "the Yellow Press," the influence exerted by these periodicals is all for good. The multiplication of libraries has brought the best literature within the reach of all. Libraries are now possessed by every town, many villages, and nearly every school. What a contrast to the days of the pious bishops of Northumbria, and of Ælfred, the scholar-king and law-giver.

Quite recently there has been a revival of the Drama. The stage has again, as in the days of Shakespeare, been made to reflect and to interpret the spirit of the age and to enunciate the problems of a complex civilisation.

The Celtic peoples of Scotland, Ireland and Wales have re-asserted their racial individuality and are encouraging amongst themselves not only the preservation of their old folk-lore and songs, but also the production of literature in their native tongue. The best of their writers, however, use English.

WRITERS OF THE NINETEENTH CENTURY



During the nineteenth century countless thousands of emigrants left Britain for the Colonies, and thus carried the treasures of English literature into other lands. In course of time original literature began to be produced in these new countries, and although most of the writers have been British born, yet their works bear the impress and colour of a new environment. As yet relatively small in population, the Colonies have not produced a really great poet; but in Canada, New Zealand, Australia, and South Africa, distinct literatures are being built up and great names will yet arise. The most famous writers of these daughter-nations are perhaps those that are still living; but of those that are gone may be mentioned the Canadian poet, **George Frederick Cameron**, and the Australians, **Adam Lindsay Gordon** and **Henry Clarence Kendall**, poets both, who have sung of the forest and the bush. **Alfred Domett**, the New Zealand poet, has made the Maori legends familiar to English readers.

The literature of the United States of America is older than that of the British Colonies. In the eighteenth century several writers attained eminence, but the honour of first giving to American letters a world-wide fame belongs to **Benjamin Franklin**. A period of great excellence followed; and in the nineteenth century every branch of intellectual activity and every department of literature found distinguished exponents in American authors. **Washington Irving**, **Edgar Allan Poe**, **Oliver Wendell Holmes**, **Henry David Thoreau**, and **James Russell Lowell** are masters of miscellaneous prose.

William Hickling Prescott and **John Lothrop Motley** are pre-eminent as historians, **Nathaniel Hawthorne** as a novelist, and **Ralph Waldo Emerson** as a philosopher. Amongst the poets, **William Cullen Bryant**, **John Greenleaf Whittier**, **Henry Wadsworth Longfellow**, and **Walter Whitman** are the best known.

Longfellow, like Tennyson, wrote melodious verse charged with a grave wisdom; but he was not so intellectual, and his work lacks the deepest significance. In *Hiawatha*, a kind of epic, he weaves

the traditions of the Indians into a beautiful romance of love and adventure. His *Evangeline*, his ballads *Sir Humphrey Gilbert* and *The Wreck of the Hesperus*, and his numerous short pieces, entitle him to an honoured place in English literature.

To-day the English language is spoken or understood by almost one-fourth of the total inhabitants of the world, and not only in the island home from which it has spread, but in the British dominions beyond the seas and in the great American Republic, hundreds of able writers are using it to communicate their thoughts to millions of readers. In all these countries the progress of education has caused a more general appreciation of literature, and so high is now the ordinary level of craftsmanship that it becomes increasingly difficult to say which authors shall be entitled to a place amongst the mighty minds of old.

It is fifteen hundred years since the *Beowulf* was composed by some forgotten writer; but his heroic song still exists, his tongue is not yet silent, his words live in English speech. That speech has had a continuous development through the ages. At each succeeding period in its history, certain writers gained distinction by their use of it; and while it has been possible to mention here only some of those who attained the highest rank, yet there are many others whose works, tested by time, now form part of the glorious heritage of all who speak the English tongue. Perhaps further developments may yet take place; but whatever form the language may assume, whatever great names may arise hereafter, and wherever is the scene of their triumphs, the glory will always go home to the ocean-girt isle—to the land of Wordsworth, Milton, and Shakespeare.

EXERCISES ON THE CHART, ETC. :

Name any living authors and classify them under headings as in the Chart.

Whether is Britain more famous for poets or prose writers? Give your reasons.

Distinguish between Edmund Spenser and Herbert Spencer.

What is your favourite newspaper? your favourite magazine? Show why you like it.

Make a time chart showing the authors of the succeeding poems,

LIV

THE STORM

RED fiery streaks
Begin to flush around. The reeling clouds
Stagger with dizzy poise, as doubting yet
Which master to obey ; while rising slow,
Blank, in the leaden-colour'd east, the moon
Wears a wan circle round her blunted horns
. The cormorant on high
Wheels from the deep, and screams along the land.
Loud shrieks the soaring hern ; and with wild wing
The circling sea-fowl cleave the flaky clouds.

Meanwhile, the mountain billows, to the clouds
In dreadful tumult swell'd, surge above surge
Burst into chaos with tremendous roar,
And anchored navies from their station drive,
Wild as the winds across the howling waste
Of mighty waters.
The whirling tempest raves along the plain ;
And on the cottage thatch'd, or lordly roof,
Keen-fastening, shakes them to the solid base.
Sleep frightened flies ; and round the rocking dome,
For entrance eager, howls the savage blast.
Then too, they say, through all the burdened air,
Long groans are heard, shrill sounds, and distant sighs
That, utter'd by the demon of the night,
Warn the devoted wretch of woe and death.

JAMES THOMSON (1700-1748),
from *The Seasons*.

LV

FROM SNOW-BOUND

SHUT in from all the world without,
 We sat the clean-winged hearth about,
 Content to let the north-wind roar
 In baffled rage at pane and door,
 While the red logs before us beat
 The frost-line back with tropic heat ;
 And ever, when a louder blast
 Shook beam and rafter as it passed,
 The merrier up its roaring draught
 The great throat of the chimney laughed ;
 The house-dog on his paws outspread
 Laid to the fire his drowsy head,
 The cat's dark silhouette on the wall
 A couchant tiger's seemed to fall ;
 And, for the winter fireside meet,
 Between the andirons' straddling feet,
 The mug of cider simmered slow,
 The apples sputtered in a row,
 And, close at hand, the basket stood
 With nuts from brown October's wood.
 What matter how the night behaved ?
 What matter how the north-wind raved ?
 Blow high, blow low, not all its snow
 Could quench our hearth-fire's ruddy glow.

JOHN GREENLEAF WHITTIER (1807-1892).

LVI

A HAPPY LIFE

O GOD ! methinks it were a happy life,
 To be no better than a homely swain ;
 To sit upon a hill, as I do now,
 To carve out dials quaintly, point by point,
 Thereby to see the minutes how they run,
 How many make the hour full complete ;
 How many hours bring about the day ;
 How many days will finish up the year ;
 How many years a mortal man may live.
 When this is known, then to divide the times :
 So many hours must I tend my flock ;
 So many hours must I take my rest ;
 So many hours must I contemplate ;
 So many hours must I sport myself ;
 So minutes, hours, days, months, and years,
 Pass'd over to the end they were created,
 Would bring white hairs unto a quiet grave.
 Ah ! what a life were this ; how sweet ! how lovely !
 Gives not the hawthorn-bush a sweeter shade
 To shepherds looking on their silly sheep,
 Than doth a rich embroider'd canopy
 To kings that fear their subjects' treachery ?
 O yes ! it doth ; a thousand-fold it doth.
 And to conclude, the shepherd's homely curds,
 His cold thin drink out of his leather bottle,
 His wonted sleep under a fresh tree's shade,

All which secure and sweetly he enjoys,
Is far beyond the prince's delicates,
His viands sparkling in a golden cup,
His body couched in a curious bed,
When care, mistrust, and treason waits on him.

WILLIAM SHAKESPEARE (1564-1616),
from *Henry VI.*

EXERCISE : With this poem compare *Solitude*, p. 136.

LVII

TIME AND LOVE

WHEN I have seen by Time's fell hand defaced
The rich-proud cost of outworn buried age ;
When sometimes lofty towers I see down-razed,
And brass eternal slave to moral rage ;

When I have seen the hungry ocean gain
Advantage on the kingdom of the shore,
And the firm soil win of the watery main,
Increasing store with loss, and loss with store ;

When I have seen such interchange of state,
Or state itself confounded to decay,
Ruin hath taught me thus to ruminat—
That Time will come and take my Love away :

—This thought is as a death, which cannot choose
But weep to have that which it fears to lose.

WILLIAM SHAKESPEARE (1564-1616),
Sonnet LXIV.

LVIII

NATURE

O NATURE! I do not aspire
To be the highest in thy quire,—
To be a meteor in the sky,
Or comet that may range on high;
Only a zephyr that may blow
Among the reeds by the river low;
Give me thy most privy place
Where to run my airy race.

In some withdrawn, unpublic mead
Let me sigh upon a reed,
Or in the woods, with leafy din,
Whisper the still evening in:
Some still work give me to do,—
Only—be it near to you!

For I'd rather be thy child
And pupil, in the forest wild,
Than be the king of men elsewhere,
And most sovereign slave of care:
To have one moment of thy dawn,
Than share the city's year forlorn.

HENRY DAVID THOREAU (1817-1862).

LIX

THE CHAMBERED NAUTILUS

THIS is the ship of pearl, which, poets feign,
Sails the unshadowed main,—
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl ;
Wrecked is the ship of pearl !
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed,—
Its irised ceiling rent, its sunless crypt unsealed !

Year after year beheld the silent toil
That spread his lustrous coil ;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

OLIVER WENDELL HOLMES (1809-1894).

LIST OF AUTHORS

WITH DATES OF BIRTH AND DEATH

	NUMBER
ARNOLD, Matthew (1822-1888).	
<i>From</i> The Forsaken Merman	xlvi
BROWNING, Robert (1812-1889).	
Home Thoughts, from Abroad	xlvi
BURNS, Robert (1759-1796).	
Lament for Culloden	ix
BYRON, George Gordon Noel, Lord (1788-1824).	
The Destruction of Sennacherib	xl
CAMPBELL, Thomas (1777-1844).	
Earl March	iv
Lord Ullin's Daughter	xxvii
CHAUCER, Geoffrey (1340-1400).	
Instinct	xv
How Theseus Slew The Minotaur	xxxix
COLERIDGE, Samuel Taylor (1772-1834).	
Sir Arthur O'Kellyn	xxiii
Descriptive Passages	xliv
COTTON, Charles (1630-1687).	
A Summer's Morning	viii
COWPER, William (1731-1800).	
The Nightingale and the Glow-worm	xxviii
DRYDEN, John (1631-1700).	
The Swallow	xxxvi
GOLDSMITH, Oliver (1729-1774).	
<i>From</i> The Deserted Village	xl
GRAY, Thomas (1716-1771).	
Elegy Written in a Country Churchyard	xlii

	NUMBER
HOGG, James (1770-1835).	
The Skylark	xxxviii
HOLMES, Oliver Wendell (1809-1894).	
The Ploughman	xix
The Chambered Nautilus	lix
KEATS, John (1795-1821).	
Nature Painting	xlvi
On the Sea	l
LONGFELLOW, Henry Wadsworth (1807-1882).	
The Norman Baron	xxiv
MILTON, John (1608-1674).	
The Debate of the Fallen Angels	xxxv
MORRIS, William (1834-1896).	
Shameful Death	lii
POPE, Alexander (1688-1744).	
Solitude	xxvii
ROGERS, Samuel (1763-1855).	
A Wish	ii
ROSSETTI, Christina (1830-1894).	
A Green Cornfield	iii
ROSSETTI, Dante Gabriel (1828-1882).	
The Sea-Limits	xliv
SCOTT, Sir Walter (1771-1832).	
Jock o' Hazeldean	xliii
The Pride of Youth	v
The Quiet of Evening	xxvi
SHAKESPEARE, William (1564-1616).	
Winter	vii
Passage from <i>Henry VI.</i>	lvi
Time and Love	lvii
SHELLEY, Percy Bysshe (1792-1822).	
To a Skylark	xli
SOUTHEY, Robert (1774-1843).	
The Scholar	xx

	NUMBER
SPENSER, Edmund (1553-1599).	
Sweet and Sour	xiv
Magic Music	xxxiv
SWINBURNE, Algernon Charles (1837-1909).	
The Swimmer	li
TENNYSON, Alfred (1809-1892).	
Sir Galahad	xxii
THOMSON, James (1700-1748).	
The Storm	liv
THOREAU, Henry David (1817-1862).	
Nature	lviii
WHITTIER, John Greenleaf (1807-1892).	
Snow-Bound	lv
WORDSWORTH, William (1770-1850).	
To the Cuckoo	x
A Spring Morning	xviii
Lucy Gray	xxix
WOTTON (or WOOTTON), Sir Henry (1568-1639).	
The Character of a Happy Life	xi
UNKNOWN.	
Sir Patrick Spens	xxxii

LIST OF ROOTS

THE NUMBERS REFER TO THE PAGES WHERE THE DERIVATIVES
MAY BE FOUND

Latin :

agĕre, to drive, do, 48
arma, arms, 62
art, -em, art, 222
audĭre, to hear, 185
augĕre, to increase, 192
batĕre, to beat, 115
cantare, to sing, 48
caput, the head, 90
castra, camp, 84
civis, a citizen, 48
cor, the heart, 80
creare, to create, 138
crescĕre, to grow, 115
crudelis, cruel, 53
currĕre, to run, 231
damnum, loss, 102
densus, thick, 98
deus, a god, 180
duo, two, 161
esse, to exist, 161
fallĕre, to deceive, 126
fari, to speak, 90
fendĕre, to strike, 161
ferre, to bear, 180
finis, an end, 192
fundĕre, to pour, 222
genus, a race, 180
(g)noscĕre, to know, 185
gratus, pleasing, 62
homo, a man, 48
horrĕre, to bristle, 142
humus, the ground, 126
ire, to go, 230
jacere, to throw, 222
labor, labour, 98
liber, free, 80
locus, a place, 80

loqui, to speak, 142
manĕre, to remain, 231
millia, measurement of distance, 84
mirus, wonderful, 142
mittĕre, to send, 126
mori, to die, 126
nocĕre, to hurt, 138
nuntius, a messenger, 185
os, mouth, 142
pacĕre, to agree, 138
pater, father, 138
pati, to suffer, 62
pendere, to weigh, hang, 142
petĕre, to fly, attack, 80
placĕre, to please, 53
planus, flat, 57
plaudĕre, to applaud, 185
ponĕre, to place, 39
portare, to carry, 115
portus, harbour, 84
premĕre, to press, 148
probus, good, 142
rapere, to seize, 222
scire, to know, 62
scribĕre, to write, 231
secĕre, to cut, 192
sentire, to feel, 161
sequi, to follow, 192
servus, slave, 62
signum, a sign, 169
solus, alone, 148
sonus, sound, 98
spargere, to scatter, 148
specĕre, to look, 185
sper, hope, 185
spirare, to breathe, 222
spondĕre, to promise, 180

stare, to stand, 62
 stinguere, to prick, 192
 strata, street, 84
 struere, to build, 102
 temperare, to restrain, 76
 tendere, to stretch, 80
 tenere, to hold, 138
 torquere, to twist, 213

trahere, to draw, 62, 80
 vallum, a wall, 84
 varius, various, 48
 venire, to come, 161
 vertere, to turn, 36
 vicus, village, 84
 videre, to see, 57
 vox, voice, 57

Ænglisc :

bana, a slayer, 161
 beran, to carry, 115
 biddan, to pray, 231
 bindan, to bind, 148
 bitan, to bite, 231
 breccan, to break, 98
 byrnan, to burn, 98
 cleofan, to split, 98
 cunnan, to know, 231
 deman, to judge, 221
 deore, precious, 53
 drawan, to draw, 48
 eage, the eye, 53
 faran, to go, 90

grafan, to dig, 120
 hebban, to raise, 221
 laedan, to lead, 52
 leosan, to lose, 52
 licgan, to lie, 52
 meltan, to melt, 213
 scinan, to shine, 213
 sciran, to cut, 98
 slean, to strike, 90
 spinnan, to spin, 115
 steoran, to steer, 115
 swarian, to swear, 180
 tellan, to count, 231
 wringan, to wring, 53

LIST OF PREFIXES

a, corruption of <i>ge</i> , 141	en, to make, 48	ob, op, against, 62
a, on, across, 89, 125	enter, inter., amongst, 62	per, through, 114
ab, away, from, 141	es, ex, out of, 28, 29, 80	prae, before, 89
ad, ap, ar, to, 48, 57, 80, 141	fitz, son of, 120	pre, before, 62
be, <i>intens. part.</i> , 48, 57	for, <i>intens.</i> , 28	pro, before, 192
con, together, 62	in, to, not, 57, 80	re, back, again, 28, 57, 62, 141
de, from, 141	inver, mouth of, 52	sub, under, 141, 192
dis, apart, away, 28	mac, son of, 120	un, not, 24
drum, ridge of land, 52	o', son of, 120	with, with, back, 48

LIST OF SUFFIXES

able, <i>adj.</i> , 192	er, <i>comp.</i> , 24	le, <i>frequen.</i> , 114
age, <i>abs.</i> , 80	es, <i>plur.</i> , 29	less, <i>adj.</i> , 62
age, <i>collect.</i> , 135	est, <i>superl.</i> , 52	ling, <i>diminu.</i> , 57
ain, agent, doer, 89	et, <i>diminu.</i> , 114, 135	ly, <i>adverb.</i> , 34, 43
al, <i>adj.</i> , 114, 138	ful, full, 48	ment, <i>abs.</i> , 125
an, <i>adj.</i> , 89	hood, <i>abs.</i> , 125	most, <i>super.</i> , 62
ary, <i>adj.</i> , 57	ht, <i>abs.</i> , 62	ness, <i>abs.</i> , 80
ate, <i>adj.</i> , 62	ial, <i>adj.</i> , 57	or, agent, 62
ce, <i>abs.</i> , 62	iar, ar, <i>adj.</i> , 192	our, <i>abs.</i> , 62
cle, <i>diminu.</i> , 192	ible, <i>adj.</i> , 57	's, <i>posses. case</i> , 29
ed, <i>adj.</i> , 20, 72	ic, <i>adj.</i> , 62, 180	s, 3rd sing. <i>pres.</i> , 29
ed, <i>past</i> , 24	ice, <i>abs.</i> , 125	some, <i>adj.</i> , 89
en, <i>verbal</i> , 48	ie, <i>diminu.</i> , 34	son, son of, 120
en, <i>part.</i> , 43	ile, <i>adj.</i> , 62	st, 2nd pers. <i>pres.</i> , 52
en, <i>adj.</i> , 24	ine, <i>adj.</i> , 180	t, <i>p. part. weak</i> , 43
en, <i>plur.</i> , 52	ing, <i>part.</i> , 24 ; son of, 210	th, 3rd sing. <i>pres.</i> , 43
ence, <i>abs.</i> , 138	ion, <i>abs.</i> , 62, 138	th, <i>abs.</i> , 62, 138
ent, <i>adj.</i> , 24	ious, <i>adj.</i> , 62	tude, <i>abs.</i> , 138
er, noun forming (one who), 29	ite, <i>abs.</i> , 141	ty, <i>abs.</i> , 48
er, <i>frequen.</i> , 15	ius, <i>adj.</i> , 114	ward, <i>adverb.</i> , 34
	ive, <i>adj.</i> , 138	y, <i>abs.</i> , 57, 138

GENERAL INDEX

ADDISON, JOSEPH, 196
Adonais, 235
 Ælfred the Great, 106
 Ælfric, 107
 Ænglisc, 10
After Blenheim, 235
A Happy Life, 259
 Alliteration, 23, 158
 Ambiguity, 189
 Analysis, logical, 134
 Anapaest, 119
 Angles, 9
 Antonyms, 76
 Aphæresis, 159
 Apocope, 159
 Arnold, Matthew, 242, 252
Atalanta, 252
 Austen, Jane, 253
 Autobiography, 100

BACON, FRANCIS, 174
 Baeda, 106
 Ballad, 71
 Ballad, Stanza, 72
Beowulf, 105, 256
 Biography, 100
 Blank Verse, 184
 Boccaccio, 171
Bothwell, 252
 Brevity, 189
 Browning, Robert, 251
 Bryant, William Cullen, 255
 Burke, Edmund, 197, 232
 Burns, Robert, 154
 Byron, Lord, 237

CAEDMON, 105, 106
 Cameron, George Frederick, 255
 Campbell, Thomas, 237

Canterbury Tales, 151
 Carlyle, Thomas, 253
 Catalectic, 125
 Caxton, 150
 Celts, 9, 63
 Charlemagne, 128
 Chaucer, Geoffrey, 82, 150
 Chaucer's Grammar, 160
Childe Harold's Pilgrimage, 237
Christabel, 235
 Christianity, Introduction of, 127
 Circumlocution, 97
 Coleridge, Samuel Taylor, 233
 Comedy, 147
 Composition, 16, 70
 Condensation, 31, 45
 Cotton, Charles, 175
 Couplet, 48
 Couplet, Heroic, 97
 Cynewulf, 106

DANES, 64
 Dante, 171
 Defoe, Daniel, 196
 De Quincey, Thomas, 237
 Derivatives, 20
 „ Romanic, 131
 Description, 70
 Dialect, Mercian, 150
 „ Midland, 150
 „ Northern, 150, 152
 „ Northumbrian, 150
 „ Southern, 150
 „ West Saxon, 150
 Dialects, 150
 Dialogue, 32
 Dickens, Charles, 253
 Diction, 43, 189

Digression, 191
 Dimeter, 33
 Diminutive, 34
 Dissyllable, 18
 Domett, Alfred, 255
Don Juan, 237
 Doublets, 66, 172
 Douglas, Gawain, 152, 175
 Drama, 195
 Dramatic, 32, 147
 Dunbar, 152
 Dryden, John, 196

ECCLESIASTICAL POLITY, 174
 Elegiac Stanza, 230
Elegy in a Country Churchyard, 196, 223
 Eliot, George, 253
 Elision, 113
 Emerson, Ralph Waldo, 255
Endymion, 235
English Dictionary, 198
 English, Origin, 9
 „ Periods of, 149
 „ Spread of, 251
 Epenthesis, 159
 Epic, 176
 Epithesis, 159
Eretheus, 252
Essay on Criticism, 196
Essay on Man, 196
Essays, Bacon's, 174
Evangeline, 256
 Excessive, 28
 Expansion, 31, 47
 Exposition, 79

FABLE, 140
 Figure of Speech, 212

- Foot, 24
 Form, 45
 Franklin, Benjamin, 255
 Franks, 127
 French, Central, 128
 „ Norman, 128
 „ Revolution, 232
 Froude, James Anthony, 253
GIAOUR, 237
 Gordon, Adam Lindsay, 254
 Gower, 150
 Gray, Thomas, 196
 Green, John Richard, 253
Gulliver's Travels, 196
 HAWTHORNE, NATHANIEL, 255
 Hazlitt, William, 237
 Henryson, 152
Hiawatha, 255
 Holmes, Oliver Wendell, 255
Home Thoughts from Abroad, 252
 Homonyms, 219
 Hooker, Richard, 175
How they brought the Good News, 252
 Huxley, Thomas, 253
 Hybrids, 39, 125, 152
Hyperion, 235
 IAMBIC PENTAMETER, 76, 158
 Iambus, 76
 Illustration, 74
In Memoriam, 252
 Inversion, 124
 Irony, 32
 Irving, Washington, 255
JASON, 252
 Jeffrey, Lord, 237
John Gilpin, 198
 Johnson, Samuel, 198
 Jonson, Ben, 174
 Jutes, 9
 KEATS, JOHN, 235
 Kendall, Henry Clarence, 253
Kubla Khan, 235
 LAMB, CHARLES, 237
Lamia, 235
 Langland, William, 150
Lara, 237
 Latin Additions, 84, 104, 129, 170
 Latin Influence, 127, 170
 Latin Place Names, 84
 Lindsay, 152
 Longfellow, H. W., 255
 Lowell, J. R., 255
 MACAULAY, LORD, 253
Manfred, 237
 Marlowe, Christopher, 175
Marmion, 235
 Meredith, George, 253
 Metaphor, 212
 Metathesis, 159
 Metre, 27
 Milton, John, 176
 Monometer, 33
 Monosyllable, etc., 18
 Moral, 140
 More, Sir Thomas, 175
 Morris, Wm., 252
 Motley, John Lothrop, 255
 NARRATION, 70
Nature, 261
 Normans, 129
 OBSERVATION, NEED OF, 95
 Ode, 56
Old English Chronicle, 107
 Oliver Goldsmith, 196
On a Grecian Urn, 235
 PALGRAVE, FRANCIS, 253
Paracelsus, 252
Paradise Lost, 176
Paradise Regained, 176
 Paragraphs, 16, 17
 Paraphrase, 46
 Particles, 20
 Pater, Walter, 253
 Patronymics, 120
 Pattison, Mark, 253
 Pentameter, 75
 Periphrasis, 97
 Petrarch, 171
 Piers the Plowman, 151
 Place Names, 65, 84
 Plan, General, Detailed, 88
 Plan of Essay, 17
 Poe, Edgar Allan, 255
 Poems, descriptive, 22
 „ narrative, 26
 „ reflective, 60
 „ Romantic, 234
 Poems of Wyatt and Surrey, 174
 Poetry, 17, 46
 Poets, romantic, 232
 Pope, Alexander, 196
 Prefixes, 20
 Prescott, Wm. Hickling, 255
Prometheus Unbound, 237
 Prose, 17, 45
 Prosody, 47
 Prosthesis, 159
 Provincialisms, 72
 „ of Scandian origin, 67
 QUATRAIN, 61
 REFLECTION, 70
Reflections on French Revolution, 232
 Refrain, 42
 Revival of Learning, 193
 Rhetorical Questions, 117, 118
 Rhyme, 19, 28, 89, 158
 Richardson, Samuel, 198
Robinson Crusoe, 196
Roderick, the Last of the Goths, 235
 Romance Languages, 128

- Roman Occupation, 81,
127
Root, Latin, Greek, 20, 36
Rossetti, D. G., 252
Rousseau, J. J., 199
Ruskin, John, 253
- SAXONS, 9
Scandian and Ænglisc, 66
Scandians, 64
Scansion, 27
Scott, Sir Walter, 235
Selection, 95
Sentence, 16
Shakespeare, William,
175
Shelley, P. B., 234
Sigurd the Volsung, 252
Simile, 211
Sir Humphrey Gilbert,
256
Sister Helen, 252
Slurring, 56, 113
Snow-Bound, 258
Sohrab and Rustum, 252
Southey, Robert, 233
Spenser, Edmund, 176
Spencer, Herbert, 253
Spenserian Stanza, 179
Stanza, 23
Steele, Sir Richard, 196
Stem, 20, 36
Stevenson, R. L., 253
Strafford, 252
Stress, 18, 75
Suffixes, 20
Summary, 22, 46
Surrey, 175
Swift, Jonathan, 196
Swinburne, Algernon, 252
Syllables, 18
Syncope, 159
Synonyms, 96
- TENNYSON, ALFRED, 251
Tetrameter, 28
Thackeray, William Make-
peace, 253
Thalaba the Destroyer,
235
- The Augustan Age, 197
The Battle of the Books,
196
The Blessed Damsel, 252
The Cenci, 237
The Chambered Nautilus,
262
*The Cottar's Saturday
Night*, 198
The Deserted Village, 196
*The Destruction of Sen-
nacherib*, 209
The Dunciad, 196
The Earthly Paradise,
252
The Edinburgh Review,
237
The Excursion, 234
The Faerie Queene, 176
The Hind and Panther,
196
The House of Life, 252
The Idylls of the King, 252
The Inchcape Bell, 235
The Lady of the Lake, 235
The Lady of Shalott, 252
*The Lay of the Last
Minstrel*, 235
*The Legend of Good
Women*, 157
The Life of Nelson, 235
The Lives of the Poets, 198
The Lives of the Saints,
107
*The Loss of the Royal
George*, 198
The Lost Leader, 251
The Lotus Eaters, 252
The Lyrical Ballads, 233
The Norman Baron, 121
The Novel, 198
*The Pied Piper of Hame-
lin*, 252
The Prelude, 234
The Quarterly, 237
The Revolt of Islam, 236
The Ring and the Book,
252
*The Rime of the Ancient
Mariner*, 235
- The Scholar Gipsy*, 252
*The Solitude of Alexander
Selkirk*, 198
The Songs of Burns, 198
The Spectator, 196
The Storm, 257
The Task, 198
The Tailor, 196
The Traveller, 196
The Vicar of Wakefield,
196
The Waverley Novels,
235
The White Ship, 252
*The Wreck of the Hes-
perus*, 256
Thomson, James, 257
Thoreau, Henry David,
255
Time and Love, 260
To a Nightingale, 235
To a Skylark, 215, 234
Tragedy, 147, 176
Translation of the Æneid,
174
Translation of the Bible,
174
*Translation of St John's
Gospel*, 106
Trimeter, 28
Triplet, 120
Tristram of Lyonesse,
252
Trochee, 76
Troilus and Creseide, 151
Tyndale, 174-5
- UTOPIA, 174
- VERSE, 17
Vocabulary, 35, 46
- WHITMAN, WALTER, 255
Whittier, John Greenleaf,
255
Words, 16
Words, Archaic, 42
Words, "Church," 103
Words, Common, of
Scandian Origin, 67

Words, Compound, 19	Words, Native, 13, 35	Words, Poetic, 19
Words, Figurative use of, 220	Words, Obsolete, 42	Words, Short-lived, 173
Words, Foreign, 13, 35, 38, 125	Words of Fourth Latin Period, 172	Wordsworth, William, 233
Words, Latin : their Extent and Nature, 173	Words of Third Latin Addition, 131	Wotton, Sir Henry, 175
	Words, Onomatopoeic, 57	Wyatt, 174, 175
		Wyclif, John, 150

125146

Author Kellow H.A.

Educational
Teaching

Title A practical training in English.

K

UNIVERSITY OF TORONTO
LIBRARY

Do not
remove
the card
from this
Pocket.

Acme Library Card Pocket
Under Pat. "Ref. Index File."
Made by LIBRARY BUREAU

